

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

# MUSICAL COURIER

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WHOLE NO. 2671



**DORIS KENYON** (MRS. MILTON SILLS)

SOPRANO

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EDNA ZAHM is the young lady at your left, and Isolde von Bernard, off at the right, cannot resist making eyes at Captain von Brunings of the S.S. General von Steuben, on which the two German Opera Company sopranos sailed for Germany. Miss Zahm does not blame her companion, for she writes that "he is attractive enough for anyone to make eyes at." Maybe she did, after the picture was taken.



LILY PONS bidding America au revoir until next season. She is seen in the above photograph aboard the ship which is taking her to Buenos Aires to fulfill operatic engagements at the Colon. After her performances in South America, Miss Pons will sail for a vacation at her home in Cannes on the Riviera.



PATSY AND SALLY ERLANGER, age ten and seven respectively, who gave a piano and musicianship recital at the Effa Ellis Perfield studios on May 24.



CONCHITA SUPERVIA, Spanish prima donna, with her lion cub mascot. Mme. Supervia will come to America for opera and concert appearances next season under the NBC management.



ROBERT GOLDSAND, Viennese pianist, photographed in front of Schubert's birthplace in Vienna.



MARION KINGSBURY-CERATI, vocal and dramatic teacher of New York, in the costume she wore as Carmen when she was appearing in opera. Mrs. Cerati has many press encomiums to her credit earned following appearances in Europe and America. For the past few years, however, she has devoted her time to teaching. A group of her pupils gave a recital in Steinway Hall last Tuesday, a report of which will appear in next week's MUSICAL COURIER.



MARGUERITE POTTER, contralto and teacher of many well known singers, who will conduct a summer class at Brewster-on-Cape Cod during August. Miss Potter is founder of the New York Madrigal Society.



HARRISON CHRISTIAN baritone, who is summering at his home in Lynchburg, Va., preparing programs for next season and incidentally taking care of a large vocal class.



THE KNEISEL STRING QUARTET, who, as usual, will spend July and August at Blue Hill, Me., where they will give a series of concerts at Kneisel Hall. The quartet will also make two appearances at Bar Harbor during the summer and make their annual concert pilgrimage throughout Maine. (Photo by G. Millard Kessler)



ERNEST DAVIS, tenor soloist and director of the quartet at the American Church, Berlin. Mr. Davis, who recently returned to Germany from a coast-to-coast concert tour of America, has been engaged to appear as soloist with the Siemens Berliner Männerchor, October 17. This is a reengagement from Mr. Davis' appearance last season with this organization at the Reichstag.



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# NATIONAL OPERA CLUB OF AMERICA, Inc.

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Baroness Katharine E. Van Klenner  
 1730 Broadway, New York



## Chicago School Children's Choruses Hold Choral Contest

**Eighteen Hundred Youngsters, Comprising Twenty-Three Groups and Representing Sixth and Eighth Grades, Delight Large Audience—Studio Recitals and Other Notes of Interest**

CHICAGO.—Twenty-three groups of children, representing the sixth and eighth grades at twenty-one of Chicago's elementary schools, participated in a choral contest at Orchestra Hall, on June 11. Some eighteen hundred children, comprising the various choruses held the interest of a large audience for three hours and sang so well as to make it difficult for the following judges to select those deserving first and second prizes: Glenn Cliffe Bainum, of Northwestern University; Mrs. Marion Cotton, of New Trier High School, Kenilworth, Ill., and Robert Lee Osborne, of Proviso Township High School, Maywood, Ill. The choruses came from the Burns, Columbus, Gonsauls, Harvard, Hayt, Hibbard, McLaren, Morrill, Nixon, Oakland, O'Toole, Bryant, Farren, Haines, Henderson, Knickerbocker, Libby, Norwood Park, Pulaski, Phil Sheridan, Summer, Tennyson and West Pullman schools.

The prizes were two grand pianos donated by Lyon & Healy, under whose auspices the contest was held, and the judges awarded them to the singers from McLaren in the sixth grade group, and to those from Norwood Park in the eighth grade group. "This was the first time that a musical contest has been held by the elementary schools," said Superintendent William J. Bogan, in a brief speech during the intermission, "and the results have been beyond all expectations." This was another demonstration of the progress being made in music in the Chicago public schools under the efficient direction of Dr. J. Lewis Browne, director of music, and his worthy assistants.

### VITALY SCHNEE PUPILS IN JOINT RECITAL

A joint recital at Lyon & Healy Hall on June 7, brought forth two unusually gifted young pianists, Edward Brody and Joseph Markin, artist pupils of Vitaly Schnee. In both their solos and two-piano numbers, these young musicians showed the excellence and thoroughness of Mr. Schnee's training, playing with understanding, fine technique, good tone and musicianship. In two-piano numbers such as the first movement of the Mozart D major Sonata and shorter ones by Schmitt, Bach-Maier, Chamade and Duvernoy,—with which they opened and closed the program, they showed skill and fine balance.

Edward Brody played the Bach Sarabande and Passepied, the Adagio molto and

finale from the Beethoven Sonata No. 1, *Murmuring Zephyrs* by Jensen-Nieman, Mendelssohn and Chopin, proving himself

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## London Critics Laud Ponselle in Traviata

LONDON (By cable).—Rosa Ponselle is continuing to thrill London audiences with her glorious voice, her great art, and her outstanding histrionic ability. At her *Traviata* performance Tuesday she received such ovations as are seldom witnessed anywhere in the world. Critics and audience went into ecstasies. "There was an enormous audience to hear Ponselle. The London public would never have discovered the beauties of *Traviata* but for Ponselle. To hear her sing coloratura is in itself a lesson that every singer should take at any cost. Her performance is perhaps the most remarkable piece of operatic interpretation in the world today," said the Morning Post. "There was no mere hysterical diva worship. Mme. Ponselle sang like an angel," commented the Evening Standard. "Hers was a superb performance," reported the Daily Mail. "Ponselle repeated her success of a year ago. Her singing, beautiful in itself, was enormously enhanced in artistic value by her unflinching perception of the dramatic truth of the music," said the Times.

## Stars Announced for Cleveland Opera

A number of stars from the Metropolitan and Chicago Civic opera companies are to appear at the Cleveland Municipal Stadium in open air opera between July 28 and August 2. Among them are: Elda Vettori, Alida Vane, Helen Gahagan, Merle Alcock, Dreda Aves, Henrietta Wakefield, Coe Glade, Paul Althouse, Ralph Errolle, Pasquale Ferrara, Michael Raggini, Pasquale Amato, Mario Cozzi, Greek Evans, Martino Rossi, Foster Miller, Guido Guidi and James Wolf.

There will be a chorus of 300 voices selected from various Cleveland musical clubs. The conductors will be Howard Hanson and Ernest Knoch. There is to be

a ballet under the direction of Rita de LaPorte. The operas to be given are *Aida*, *Cavalleria Rusticana*, *Carmen*, *La Gioconda*, *Die Meistersinger* and *The Bartered Bride*.

## Ranger's Pipeless Organ Is Heard Over Radio Network

A pipeless and windless organ, the new invention of Captain Richard H. Ranger, noted consulting radio-electric engineer and former captain in the U. S. Army, had its first demonstration on June 14 over the NBC network at the home of the inventor in Newark, N. J.

The program, limited to a half hour, consisted of a succinct explanation of the instrument by the announcer, George Hicks, the playing of three numbers—Handel's popular *Largo*, an Offertory by Lefebvre, and Yon's Christmas in Sicily,—by the eminent organist, Charles M. Courboin, and a demonstration of various qualities of tone of individual stops and combinations by the inventor.

There were present, besides the writer, a number of organists, musicians and critics. What they saw was a standard console of

(Continued on page 16)

## N. F. of M. C. Convention Opens Auspiciously

CHICAGO (By telegram).—President Ottaway greeted 200 at the afternoon musicale, and a greater number in the evening, at which meeting Mmes. Kelley, Gawajer and Ridgely made addresses. A musical program was given by Reuter, Mischakoff, Saldenberg and Kargan. Dr. Albert told of plans for the Chicago exposition in 1933, with orchestra conducted by Stokowski, Bodanzky and Stock. There were also talks by Hoffman and Rethberg. The musical numbers also included the High School Orchestra, dancers, Agnes Pillsbury, Alma Birmingham and Etta Hamilton Morris. A car full of people arrived from New York. F. W. Riesberg, of the staff of the MUSICAL COURIER, who is sending in this information, has been invited to give an organ recital in San Francisco.

F. W. R.

## Schumann-Heink Wins Film Suit

Mme. Ernestine Schumann-Heink has been awarded \$75,000 damages in her suit against Edwin Carewe, film producer. The famous contralto claimed that the defendant agreed in 1929 to produce a picture starring her and that because of his failure to do so she lost a season of concert engagements.

Ferdinand Schumann-Heink, the singer's son, who was to have a leading part in the picture, was a co-plaintiff, and received a judgment of \$500.

Mme. Ernestine Schumann-Heink celebrated her seventieth birthday on June 15.

## Frida Leider Conquers Paris

PARIS (By cable).—At her Parisian operatic debut, in the role of Isolde, Frida Leider scored a stupendous success. A plus-capacity house gave her endless applause and curtain calls. A repeat performance is imperative.

N. de B.

## Pons Triumphs as Lucia in South American Debut

Cables from Buenos Aires tell of Lily Pons' triumphant debut in South America at the Teatro Colon in Lucia, on June 12. After the famous third act aria, Spanish enthusiasm ran so high that the performance was completely stopped. It was a scene of acclaim unique in the annals of the famous opera house.

The following day the newspapers hailed her as the greatest coloratura singer of all time. The following are some cabled excerpts from the reviews:

"Pons was the hit of the evening. She is no doubt one of the vocal phenomenons which appear from time to time on the lyric stage. The Colon audience was transported by her incomparable mastery of vocal art. A solid musical culture and marvellous technique enable her to face the greatest difficulties with perfect ease. The voice is delightful, fresh and pure in quality. She understands how to give the right dramatic value to each phrase. The ovation which followed the *Mad Scene* was unprecedented at the Colon" (*La Nacion*). "She could not have wished for a more enthusiastic reception" (*La Prensa*). "Pons triumphed. Impossible in a few words to give an adequate description of such perfect artistry. She is the wonderbird of today's grand opera world. Her technical powers are far beyond the dreams of most sopranos. Range seemingly unlimited. We will not be surprised if within next five years Pons will be hailed as greatest soprano of all time" (*Herald*). "Pons' triumph at Colon surpassed all expectations. She possesses rare faculty of beautifying the most trivial melodies. After the *Mad Scene* the ovation interrupted the opera for several minutes. She is the greatest soprano of today" (*La Razon*).

## Arthur Judson Honored Denison University Bestows Honorary Degree on President of Columbia Concerts Corporation

Arthur Judson, president of the Columbia Concerts Corporation which manages over 150 major artists, and personal manager of the New York Philharmonic—Sym-



Kaiden-Keystone photo  
ARTHUR JUDSON

phony and Philadelphia Orchestras, the New York Stadium Concerts and the Philadelphia Summer Concerts, received, June 15, the honorary degree of Doctor of Music from Denison University, Granville, Ohio. Mr. Judson was dean of the Conservatory of Music of Denison University from 1900 to 1907. Mr. Judson made a special trip from New York to Granville to receive the degree.

Mr. Judson was born in Dayton, Ohio. He studied music in New York under Max Bendix and Leopold Lichtenberg. After some experience as violinist and conductor, he accepted the position at Denison University, where he developed his department from a small music school to an institution known throughout the Middle West and also sponsored festivals, orchestras and concert courses.

In 1915 he organized his own concert bureau, Concert Management Arthur Judson, in New York, which was gradually built up until, when it became a division of Columbia Concerts Corporation, Mr. Judson's organization brought into the merger world-famous names.

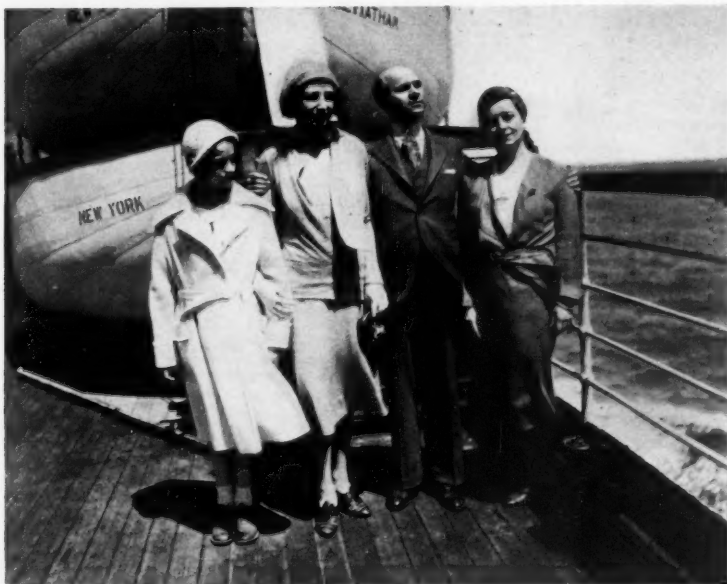
## NBC to Broadcast Metropolitan Performances

Country-wide broadcasting of operas produced at the Metropolitan Opera House in 1932 has been predicted by M. H. Aylesworth, president of the National Broadcasting Company, before the Federal Radio Commission last Monday. This, he said, will be a regular feature.

## Pavlova Left \$350,000

The estate of the late Anna Pavlova, famous dancer, has been estimated to total about \$350,000. About \$200,000 of it is in cash and securities in America, and \$150,000 in Europe. Her Russian holdings have been confiscated. Victor Dandrie, Pavlova's husband and former accompanist, is the sole heir.

## GERMAN OPERA IMPRESARIO OFF FOR EUROPE



J. J. Vincent, impresario and managing director of the German Grand Opera Company, with party on board the S.S. Leviathan bound for Europe. Reading from left to right: Felicia Vincent, Geraldine C. Hall, Mr. Vincent, and Mrs. J. J. Vincent.

# THE CREATOR OF "BORIS"—A GIANT IN RUSSIAN MUSIC

By Benjamin H. Fagan

FOR three days, March 2-5, 1881, Moussorgsky had sat for his portrait by the famous Russian artist, Repine. The scene was the dreary Nikolai Hospital, a ramshackle building housing convalescent military-men. The sitter was a sick man. Yet, spring, splashing the walls with warm sunshine, made the composer relish life. He cracked jokes with the painter. It was thought he was recovering. A few days after the sittings had been completed, a stroke wracked his massive frame, and his arms and legs were of no more use to him. At a quarter of five in the morning, on the day of March 16, two loud screams were heard from his private room. Fifteen minutes later, the creator of Boris Godounoff was dead.

Conscience-stricken friends, who had neglected him and had virtually let him starve without lifting a hand to help him, now rushed to do him belated honor. They proclaimed his genius, devoted years to editing his compositions, and, to the accompaniment of flattering speeches, erected an expensive and imposing monument over his grave.

Moussorgsky died a beggar. His biographers tell us of his starving, wretched, alcoholic last days. Drinking was his weakness—but also his only consolation. Drinking, he forgot. . . . He forgot that he was forgotten. That was why he used to sit in the Maly Yaroslavetz Restaurant, drinking from his brandy-bottle, alone, or in the company of disreputable characters.

In 1900, almost twenty years after his death, a French singer—Mme. Olenine d'Alheim—invaded Petersburg, Moscow and the Russian provinces with the fanaticism of a Crusader, determined to resurrect Modest Petrovitch Moussorgsky in his own country. The Madame could sing like a nightingale. Moussorgsky's songs received a perfect interpretation. Between her and Chaliapin, already making the Tsar Boris in Boris Godounoff one of his favorite roles, Russia shook herself out of her heavy drowsiness. At the beginning of the century, Moussorgsky's genius was acknowledged. Since then, the fame of the author of Boris and Khovanschina has become world-wide.

This year the world of music is celebrating the fiftieth anniversary of his death. To this day it is not known for a certainty what Moussorgsky died of. Rimsky-Korsakoff, editor of his works, and, at one time, a sharer of an apartment with Moussorgsky, says it was "white fever"—or, delirium tremens. The hospital-doctor's report refers vaguely to heart-trouble and a lesion of the spinal marrow. A French critic was so much interested in clearing up the mooted point that he appealed to Dr. Rist, head of the Laennec Hospital in Paris. The doctor diagnosed the case on the basis of dates and informed the critic that the Russian composer had been the victim of Bright's disease, chronic inflammation of the kidneys.

Moussorgsky supported himself for twenty years on the few roubles he earned each week as a government clerk. He did the most routine and useless of work in the Engineering Department of the Ministry of Transport. Concerning his clerkship, he wrote: "The government official discharges his duties from eleven to four—more than that he does not do." Obviously, such a conception of duty could not advance him very far. When, some years before his death, he requested a transfer to another department, his chief wrote on the resignation-slip—"Granted with pleasure." Moussorgsky thanked him, but was not particularly amused. After his death, some of the composer's friends rescued from the government archives twenty bundles of documents that bore Moussorgsky's hand-writing. Officials were going to burn them up in a general house-cleaning. The writing gives no indication of the fever that must have burned him at his desk, doing the work that would not have taxed the originality of a school-boy. The writing is precise and careful. It is needless to say that the documents were given a place of honor in the department to which they belonged.

When Moussorgsky stepped on the Russian scene, the artistic world was convulsed with the reforms that the so-called "realists" were attempting to introduce. It was the sixties. In art, men like Antokolsky and Repine, and, in literature, men like Herten, Gontcharoff, Turgenieff, Dostoevsky, and Tolstoy, were exposing the cancer at the heart of the social structure. They clamored for the recognition of the peasant, and built a whole literature about him. This was revolutionary; for, the moujik was regarded as no better than an animal by the upper classes. After a hard fight, these artists won their case and fame.

Moussorgsky never could understand why these "realists" in the other arts, propagandizing for the Truth (the word was spelled with capitals in those days) succeeded, while he, trying to do the same thing in music, only met with a deafening silence for the greater part of his life.

Various factors may explain the mystery. In general, novelty in music is more diffi-

cult to understand than elsewhere—and Moussorgsky had created a new kind of art-song and opera. Secondly, the critics were ignorant and biased. Moussorgsky used often to say that he'd rather trust his work to the judgment of the lowest of crowds than to the most brilliant of the gentlemen of the press. Again, Tchaikovsky was enjoying his first fame as the darling of the two capitals. The smooth, melodious brilliancy of his music tickled the intelligence of the public. They could understand him. Moussorgsky made you wrinkle your brow at first. "Peck's bad boy" must be spanked or ignored. Moussorgsky tasted both treatments.

The man was a dyed-in-wool Bohemian, but a Bohemian with dignity and convictions. He was often cynical; but, he claimed, the world gave him cause to scowl. Very often he said that the very friends he had felt he could count on most had stabbed him in the back. They not only had deserted the musical principles which, with Moussorgsky, they had sworn to uphold; they had deserted the ship like rats, and then deliberately sunk it with him on board. This attitude requires explanation.

In the middle fifties of the last century, Mili Balakireff, a young Russian, came up to Petersburg from the depths of Russia, organized a new school in music. Rimsky-Korsakoff says of him: "A young man, with wonderfully restless eyes, and an unvarnished way of talking—ready at any time to give a fine and technically perfect improvisation at the piano, able to play everything he knew from memory, to memorize

Big Five of the radical movement in music.

Balakireff was the fiery dictator of the small circle—nick-named by some critic, "The Powerful Coterie"—which soon set forth its program with a zeal characteristic of all movements in the first flush of youth. They were to create a distinctly national, Russian music, as opposed to what they called the vulgarities of Traviata and Il Trovatore. These youngsters were obsessed by one idea: they would smash the monopoly of the Italian school. Their inspiration would arise from the soil. Moussorgsky took all this seriously.

He himself, like Balakireff, had been a musical prodigy, as almost all the great musicians have been. He had begun to improvise on the piano before he could barely reach the keys. At seven, he was already playing Liszt; at nine, concertos by Field. His aristocratic parents were delighted. Modest's father, of a musical temperament himself, encouraged his son to study the piano, without intending, however, that he launch out on a professional pianist's career. "Moussinka," as Moussorgsky was called by his immediate family, was to be a general in the army some day.

After attending military schools for some years, during which he was already toying with the composition of an opera, "Moussinka" decided differently. Against the advice of his family and friends, he staked everything on music. He was told Lermontov had remained an officer of the hussars to the end of his days, and had become a great poet in spite of his military duties. Moussorgsky replied that what was meat for Ler-

Study couldn't help. It only stunted talent and reduced originality to a dry imitativeness. By nature lazy, the student drank in this gospel. The lessons in harmony were soon dropped. Later, he had a suspicion that perhaps Balakireff had not been such a good teacher, after all. That, however, did not prevent him from poking fun at the "professors" for the rest of his life, although he bitterly realized the need of certain essentials in music that can only be acquired by routine study. Sometimes, he was stumped by technical problems that the most elementary student of harmony, counterpoint and orchestration, takes in his stride with a grin.

As a boy, Moussorgsky had been a mystic. With his retirement from military life, the mystic came down to earth. He stopped pomading his hair and scenting his handkerchiefs. He began to play the physician to the Russian pulse and prescribe the appropriate medicine. Most of his smaller compositions arise from something that he has seen or heard. He hears the laugh of pretty girls as they walk through the dazzling snow of the plain and the product is Intermezzo. He sees the village idiot making love to the village belle and he sets down the words and music of Savishna, one of the most thrilling songs in musical literature.

The ukase of the liberator Tsar, Alexander II, in 1861, abolished serfdom. Moussorgsky had had everything to lose by such an act: he favored it. His property went up in smoke. When his friends offered him help, he refused, and told them that he believed the man a weakling who did not support himself under such circumstances. The catastrophe appeared to strengthen him. Beginning to challenge the judgments of the irascible Balakireff, he wound up by telling the latter that, in music, he would be responsible to no one but himself.

It was a new experience for the young aristocrat to work for a living, but he went at it cheerfully, and tried to earn some money on the side by translating some works from the French. At odd moments, he was writing a libretto and music for an opera, based on Flaubert's Salammbô. The artificiality of this interest in something that was not native art soon struck him; he deserted Africa for Russia. Since he attended to his duties in the Engineering Department until four o'clock and saw his musical friends at night, he had only late afternoons, Sundays and saints'-days for composing.

During this period, he began his famous cycle, "The Nursery," a series of children's songs, many of which were based on the fantastic confidences that his brother's or friends' children had made to him. Years later the entire cycle came to the attention of Liszt, the old master in Germany, who, himself dealing only in the most monumental abstractions, understood the greatness of Moussorgsky's achievement and expressed a wish to see the composer. To Moussorgsky, this was incredible, "surprising from Liszt." He now knew he was no fool. He wanted to see Liszt probably more than Liszt him, but the trip was too expensive. Friends again wanted to see him through; Moussorgsky said no.

Boris Godounoff took six years of his time. Basing the work on Pushkin's drama of the same name, he proceeded to do some surgery to adapt the dramatist's epic to his own needs. The result was that he outraged the critics who took their drama straight. The surgeon didn't care. He never worked harder in his life. Nothing ruffled him. He was happy in his complete absorption. He says: "While I was writing Boris, I was Boris." From 1868 onward, Boris, its composer says, "was dragged around by the hair" in the salons of Petersburg, with Moussorgsky, who was a born actor, and the owner of a pleasing, light baritone voice, singing practically every part, and the future wife of Rimsky-Korsakoff giving a good imitation of a whole orchestra at the piano.

Some of his friends, like Dargomisky, one of the pioneers in Russian opera, acknowledged with a good grace that the youngster had already far surpassed them. They predicted an extravagant success for Boris. Others, like Rimsky-Korsakoff, hated it, but confessed in spite of themselves that they were fascinated by its rugged beauty.

During the season of 1869-70, the creator of this opera, that was already creating consternation and dissension in the ranks of "The Powerful Coterie" itself, took his manuscript to the management of the Imperial theatres. The advisory committee—consisting of a Frenchman, a German, a Russian and an Italian—flatly rejected it. According to them, the big fault of the opera was that no leading female part had been provided for. The friends of Moussorgsky induced him to revise extensively. He set to work once more.

In Petersburg, musical success travels fast. The manager of the theatre with the international committee was pursued by the reports of the triumphs of Boris at various soirées. He agreed to give a single performance of

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Courtesy of New York Public Library

MOUSSORGSKY

(from a painting by J. Repine)

any new work after a bare hearing, he could not fail to cast an unique spell. . . .

Moussorgsky (born March 16, 1839), was only eighteen when he met this self-taught wizard. Balakireff hypnotized the extremely impressionable youth. Balakireff and Moussorgsky, together with Cui, Borodin, and Rimsky-Korsakoff joined hands to form the

montoff was poison for him. He could not combine the army and music.

He asked Balakireff to be his teacher. Balakireff started him on the composition of a sonata. But this was only a feint. What he really taught Moussorgsky was that formal study was wasted time. Either you could compose from birth or you couldn't.



IF Dr. Axel Munthe's book, "San Michele," had not suddenly become the rage lately, the island of Capri would still be, no doubt, just a vague name to tourists or the treasured memory of a few composers, artists and writers of the past decades. Overshadowed by her sister attraction Mt. Vesuvius, Capri has slept peacefully on her bridal bed of the Bay of Naples with the intriguing secrets of untold centuries and an indescribably potent lure locked in her wild-geranium-clad breasts. These fascinating secrets may be easily unlocked however, if you fully explore the island but tourists do not do this simply because all the guide books devote very little space to the subject and feature that eternal Blue Grotto as the principal point of interest—mentioning only in passing the stupendous wealth of historic and peculiarly human traces left there by the ancient Caanites, Phoenicians, Egyptians, Greeks and finally the Romans.

The guide books merely tell the busy tourist that by leaving Naples at 10 a.m. the steamer arrives at Capri two hours later. It coasts a mile or so along the island where it anchors and a fleet of multi-colored row boats shoots the passengers through a tiny opening into the limestone cliffs into a mammoth sea-cave full of intense, spectacular blue light, due to a curious refraction of the sun's rays through a hidden opening below the surface of the tide. After half an hour's inspection of this phenomenon, the steamer whistles—the tourists are hoisted aboard—the boat returns to the Grande Marina where it anchors again. You now have time to go ashore, have luncheon and a couple of hours up on the Piazza, where you buy postcards and scribble: "Weather fine. Wish you were here—Johnny's got the toothache" on them. You listen to a donkey or two mournfully sing about the days when their souls were sirens, so the peasants still claim, then go down the funicular, board the steamer again and are whisked back to Naples in time to wash your handkerchief and spread it on the window pane to dry, before dinner.

But you have not seen Capri at all when you do only this. You have not even peeked under her veil. You have insanely passed a beautiful woman and glanced only at her feet. The inviting, slumbrous mystery; the alluring love and romance in her eyes have not been opened to you and her long, dark lashes resting on her faintly-blushing, alabaster cheek were never raised indeed—that you might meet her inscrutable, magic gaze and ever after be her devoted slave.

For centuries the peasants and fishermen on Capri cared little or nothing for the beautiful ruined palaces, priceless half-buried statues and marbles left there after the deaths of Tiberius Caesar and his grandson Caligula who succeeded him. It was not until Kopisch, the German painter, re-discovered the so-called Blue Grotto in 1826 that Capri decided it had found its magnet and trump card. World-wide notoriety was given to this justly interesting subterranean

## OLD-WORLD TRAILS TO NEW EDENS

By Theodore Stearns

### CAPRI, THAT PAGAN ISLE

cave without which, in all probability, Capri would have remained a solitary, unsought and unknown island today. Poets, musicians, painters, sculptors, historians, novelists and even Crowned Heads, came to visit the Blue Grotto and some of them had their trunks attached for board bills and had to stay there until they died.

The Caprese fishermen and wine-growers who had been grinding up Greek statues and rosy marbles from Africa and Cathay for cement with which to repair their houses and vineyard walls said: "Ha! Here is a source of real revenue. We will charge these tourists a fee for entering our Blue Grotto, and become rich." Baedeker and other guidebooks evidently thought the same as far as they are concerned that Grotto is the chief attraction on Capri. Meanwhile, from every lofty crag and cliff, such portions of antique palace ruins as had survived in part the lapse of Time, looked indulgently down on their illiterate despoilers below, gradually covering themselves with their debris, the shifting soil and the encroaching vegetation and flowers, and sank at last, like tired kings, into gravish mounds of eternal sleep. The noblest remains—just beyond San Michele—are what is left of the palace built by Augustus and greatly elaborated later by Tiberius—called "The Villa Jovis."

From the time I was a boy in short pants I had now and then heard of Capri and had resolved some day to visit that pagan isle. In a book that I didn't find in a Sunday School library, I had read that English artists went there and never came back, because they fell in love with their models—settled down—and forever after were stuck on the place like a cat's paw on a piece of fly-paper. Also, that a deadly, devitalizing lotus breeze continually blew over that part of the Bay of Naples and that whoever lived there by and by forgot their creditors and passed their time roosting in olive groves like sloths.

In my naive, Western reserve brain, I pictured Capri as a fatal lodestone, as destructive to mind and morals as arsenic is to potato bugs, and when somebody told me that was the place where Ulysses escaped the Sirens by stuffing beeswax in his ears when he sailed around the island, I determined to go there some day, or die.

The enchanted island of Capri raises its head out of the blue waters, bedecked with colored cliffs; olive, fig, wine and orange groves; little white-domed villas of stone; bits of ruined temples and palaces; tiny beaches strewn with coral and pink sand; and all over the island bushes of wisteria and wild geranium. The spell already reaches you as you sail over that Bay of Naples blue. This is the blue of a rinsing tub on wash day before you put the soapy clothes in it. Not a vestige of "suds." It is so blue that it makes turquoise seem like amber—so blue that one wonders if all the blonde beauties in history with deep cobalt eyes, from Helen of Troy to Lorelei Lee, might not have dropped them there like precious liquid jewels which, melting one into another, have

made the Bay a human, heavenly sea that will never cease to woo and plead and threaten capriciously until the last trumpet sounds. Spotted in this ridiculously impossible blue water are here and there quilt-like patches of equally amazing apple-green and cadmium-yellow, caused by little bosoms of pure white sand and rocks beneath the surface. These batik flashes are as hypnotically intriguing as the mysterious depths that surround them.

The town of Capri, five hundred feet above the landing quay, is a rabbit-warren collection of grapevine streets, tunnels and houses—all joined together by flying arches, thick domed ceilings and iron gateways, as a protection from the heat and from Saracen pirates who formerly raided it at regular intervals. It hangs on the brink of a precipitous cliff like a sprawling eagle's nest, overlooking the Bay of Naples and Vesuvius—nineteen miles away.

In addition to the picturesque fishermen, boatmen, muleteers, quail hunters, coral-sellers and artists' models on Capri, there is a most interesting foreign colony there, composed of men and women whom polite society—so called—has chosen to forget. The majority of these well-bred exiles are, in effect, paid to stay there by conventionally-minded relatives back home. Lovely divorcees, retired officers, pretty countesses without castles, romantic artists of both sexes who just simply can't leave the place—all of them are gay, sometimes industrious, always ready for fun and distraction. They are most charming people. Capri is the original Greenwich Village with a Hollywood touch thrown in for good measure. In the Cafe Morgano these delightful cosmopolitans may be seen at tea and "strega" time, and evenings the bridge and chess parties are usually in full swing. But casual tourists never get to know these accomplished expatriates.

Nearly every painting of the island contains the figure of a white-whiskered old rogue in a red fisherman's cap, lounging against a Roman pillar, smoking a long pipe and with Vesuvius in the background, of course. This is old Spadaro. For generations the "Spadaro Concession" has been handed down from father to son and if the existing Spadaro happens to be sick when a boatload of artists comes in, a cousin or a neighbor borrows his costume—looks exactly like him—and is always called "Spadaro." The original Spadaro accidentally found out that by posing on the steps of the Piazza he could make more money in a day than he could in six months catching fish. This completely demoralized him for hearthstone utility and put him and his descendants on the front page of Capri.

But the most interesting inhabitant is Carmelina. The only way to see her is to climb up to the ruins of Villa Jovis, where she has a little cantina and buy a bottle of her vino de Capri. She is the last of the original folk dancers and is amazingly old although she doesn't look a day over forty. Years ago she danced for kings and crowned princes who used to

visit that little cantina. Occasionally, today, she can be coaxed into taking down a yellow tambourine from the wall and will dance in her bare feet, crooning a song of her own. The thing to do is to get her to spin yarns. This is easy, for as the solitary guardian of Tiberius Caesar's former magnificent pleasure palace, Carmelina has so mingled with—and brooded over—its pagan legends that she imagines she knew Tiberius personally and if you uncork another bottle, she will tell you fantastic tales, always finishing them with an expressive flip of her tiny hand.

During my stay on Capri, two Egyptian girls from Alexandria came with their mother to enjoy the bathing. The girls were 16 and 18 respectively, beautiful as houris, and one of them was named Isis. One was a Christian and the other one a Mahometan, it being customary in modern Egyptian households that when two daughters are born, one is taught Christianity and the other one brought up on a prayer rug. The girls were expensively gowned in the latest Paris fashions but spent most of the time on the beach in their one-piece bathing suits. Together with a little Russian countess who could play chess with her eyes shut, they adjourned their swim one afternoon, slipped on their beach sandals, climbed into the inclined-railway and rode up to the Cafe Morgano for a cup of tea. As they were artlessly strolling across the market-place, two Fascisti arrested them. Said they were too paganistically dressed—even for Capri. Not having their pocketbooks with them, Isis paid the fine with one of her ear rings.

About two o'clock one morning I went into The Tip Top cantina—which is the only all-night rendezvous on Capri for restless people, and among the laughing crowd of customers listening to an Italianized version of George Gershwin jazz, I discovered Isis sitting at a table having her palm read by a wild young violinist from Alabama. We were all staying up to hear the first terrific explosions of TNT bombs on the cliffs of San Michele which usher in the Feast of San Costanzo. As the clock-tower tolled four we were startled by the first detonations. Everybody rushed out into the rosy dawn. But I must explain:

San Costanzo is the patron saint of the island and the yearly celebration in his honor fairly turns Capri upside down. For a week prior to the event, kitchens, vineyards and olive groves are scoured, cleaned and pruned to the last dish, terrace and twig. Even the hackmen and muleteers polish their horses and wash their donkeys—everything is put in apple-pie order so that when the Saint is carried on his inspection tour he will be satisfied with the progress made; bless the crops; and so insure a prodigious harvest of wine, lemons, figs, olives, oranges, coral, quail, artists and a heavy snoring of tourists and fish.

San Costanzo loves noise and adulation  
(Continued on page 15)



FEAST OF SAN COSTANZO, SHOWING THE PARTICIPANTS PASSING THE CAFE MORGANO

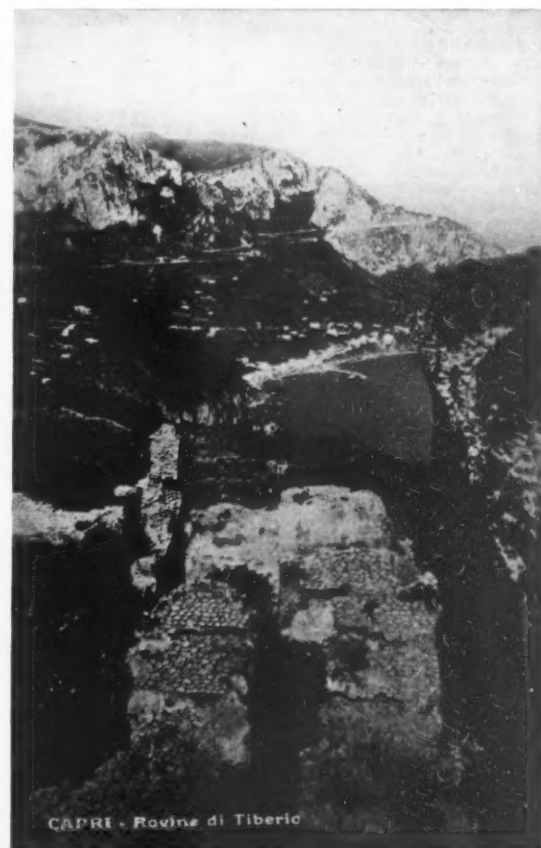


Photo by Trampetti, Naples  
RUINS OF TIBERIUS CAESAR'S PALACE, WITH LANDING QUAY AT CAPRI IN THE DISTANCE.

# "THE CHILD IS FATHER OF THE MAN"

By Justine Smith

FROM childhood should come a happy host of melodies and tunes. Yet the musical education of children is not nearly as seriously considered as the three R's and the sticky business of colored paper festoons. The little Mozarts are generally recognized, and even exploited, but what of the normal child, who, while he may not have completed his first fugues and sonatas at the age of eight, still, is the future citizen who will be one of the vast music-loving public? Thoughtful educators will not stop at "Good morning, dear teacher," for there is much need for investigation of the music for children, and the child may be counted on to respond with imagination and musical instinct to such diligence.

Memory stores a host of golden treasures, and probably the sunniest of these are the fragmentary gleams from childhood. That was the glowing time when fancy peopled the world with characters more humorous, more heroic, more tragic than any real beings life has to offer; when the dark hid unknown secrets; when garden-gates swung open to glamorous vistas of romance. It is important, then, that during this impressionable period the child should sing and hear as well as see and feel.

Josephine Preston Peabody must have been one of the normal children whose head was full of stories and tunes, for she has written:

"I don't know how to read the words, nor how the black things go,  
But if you stand it up, and sing, you never have to know.

I sing about the things I think, of almost everything.  
Sometimes I don't know what to think, till I begin to sing."

Grace Chadbourne has written a simple tune to these lines from The Green Singing-book, and to other verses in a collection of Window-pane Songs. Any child would like the sentiment as well as the melody of Concerning Love:

"I wish she would not ask me if I love the Kitten more than her.  
Of course I love her. But I love the Kitten too: And it has fur."

Mother Goose played an important role in life "when we were very young," and her immortality is doubly ensured by being associated with old folk-songs in A Kindergarten Book of Folk-songs, collected and arranged by Lorraine d'Oremieux Warner. Here the cat views the queen to the tune of a Belgian folk-song; throughout the trip of the penniless Simple Simon to the fair ring the English chimes; the three men rock in their tub to the rhythm of an English folk-song; and Jack and Jill met with fatal mishap accompanied by a Russian tune.

The "immortal bard" did not forget his childhood, and has left us:

"When that I was and a little tiny boy,  
With hey, ho, the wind and the rain,  
A foolish thing was but a toy,  
For the rain it raineth every day."

to which the traditional setting is correspondingly simple and quaint.

For the boy or girl who is already struggling with dates and battles, Ella Wheeler Wilcox and Louis Gottschalk have united rhymes and music in "A jingle book of facts told in nonsense rhymes," a volume called Historical Mother Goose. The colonists' troubles with the Indians are sure to mean more to the average child when they are thus presented:

With mystery (see Example A)  
The hoof-beats of Paul Revere's dashing steed and the "Rat-a-tat, rat-a-tat, Boom! bum! bang!" of Civil War musketry, each

of which is unmistakable in Gottschalk's settings, make these perplexing affairs in American history unforgettable. It is well, too, to remember the expression when singing them, for instructions are specific: "Determinedly" for Ferdinand De Soto, "Not without pathos" for Henry Hudson, "Not too lightly" for Miles Standish and Priscilla, "With considerable dignity" for The Boston Tea-party, "With humor" for The Declaration of Independence, "Emphatically" for Benedict Arnold, and "With dramatic declamation" for The Civil War. In the fore-

Father History with Mother Goose, and thus keeping Nonsense and Facts in one family.

"Music seemed an important feature at this wedding; and, if this oddly mated pair succeed in making their way into the heart-realm of children, it will be greatly due to the lilting and catchy airs which Mr. Gottschalk has contributed to this jingle book."

ELLA WHEELER WILCOX.

Few American children venture far from their native shores, yet they must know that there are multitudes of small companions in lands across the sea. The home of the Petit

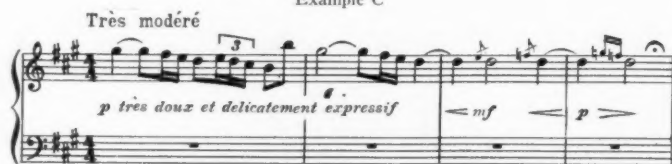
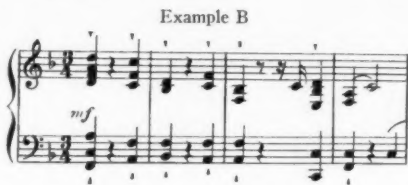
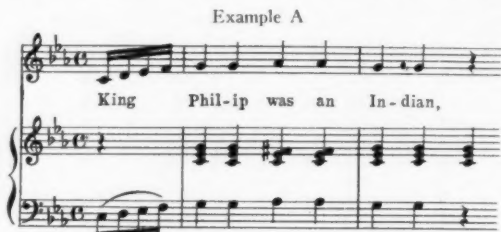
excitement of countless merry children watching the Punch-and-Judy shows, followed the perilous adventures of miniature white-sailed craft on the smooth pond; or whoever, on a summer's day, has seen a group of brown-legged imps running across the sands of St. Quai to surround the man with the drum, the town-crier, knows the innocent gayety of French Chiddland. The jolliest way to get acquainted with this foreign small folk and their language is by means of French nursery rhymes. Here is a double pleasure, for one must pick out the songs from between the pages of fabulous picture-books. It is easy to know what "Il était un bergère, Et ron, ron, ron, petit patapon, Qui gardait ses moutons," mean, for there is the shepherd-boy with his woolly sheep, that leap unheeding around the page. A neighbor begs a candle and a pen of his sleepy friend, who, in night-shirt and cap, sticks his disgruntled head out of the window, amazed at the nocturnal summons, au clair de la lune. For night time there is the lullaby, "Fais dodo, Colas, mon p'tit Frere," with its promise of "goodies," "Maman est en haut, Qui fait du gateau, Papa est en bas, Qui fait du chocolat." A good song to be sung to toy soldiers or before a battle when one carries a drum is: "Malbrough s'en va-t-en guerre, Miron-ton, ton, miron-taine," and this, too, is illustrated with pictures, more than thrilling, of plumed cavaliers. "Sur le pont d'Avignon" one can dance and sing with one's friends, tout en rond, imitating les bell's dames who font commé ça, not to mention les beaux messieurs, who bend low and doff their tri-cornered hats to the ladies. "Ah, vous dirai-je, maman," penetrates the heart of a juvenile problem:

"Ah! vous dirai-je, maman,  
Ce qui cause mon tourment!  
Papa veut que je raisonne  
Comme une grande personne;  
Moi je dis que les bon-bons  
Valent mieux que la raison."

Then there is some music to be heard when one is tired of singing. MacDowell has left a group of Marionettes, which picture as accurately as any words or puppet-shows the coquetry of the soubrette, the antics of the clown and the tenderness of the sweetheart. The witch, on broomstick, enters mysteriously to (see first part of Example B) and, leaving us terrified, disappears like this (see second part of Example B).

Debussy's Children's Corner with its significant dedication, "A ma chere petite Chouchou, avec les tendres excuses de son Pere pour ce quit va suivre," holds a store of suggestions every child should know. In the child's world, populated with brownies, fairies and goblins, the golliwog has his own peculiar niche. He is the ugly duckling of fairyland, lovable for his very grotesqueness. His picture adorns the cover of the Children's Corner, and a description of him lies within. There, too, the shepherd-boy plays an unforgettable strain on his lute; (see Example C).

Most impressive of all the music for children is the presentation of the "fairy opera in three acts," Hansel and Gretel. An opportunity to see and hear it should never be missed, should in fact be sought. In later life the curtain of memory will repeatedly rise to disclose the vivid scenes of the children in the wood, the delicious sugar house, the silly old witch and her preposterous cage, and the golden staircase, where ended the adventures of our life-long friends, Hansel and Gretel. Last, but not least, down the dim hallways of recollection will forever creep the sound of: (see Example D).



word is stated the purpose of this little book of songs which it so admirably fulfills:

"It is the experience of every child that nonsense rhymes and Mother Goose jingles remain in the memory, whereas historical dates fly away as soon as the book is closed. The idea suggested itself, of wedding

Guignols and Mon petit Trot reverberate with that music which abounds in staccato cries of delight, in crescendos of mirth, in sighed pauses, that music which is called the laughter of children. Whoever has strolled through the Luxembourg gardens on a Sunday afternoon, shared the infectious

## PUTTING MUSIC ON THE MAP IN NORTH CAROLINA

By Grace VanDyke More

A DOZEN years ago a man in North Carolina had a dream. Today that dream is coming true—not alone because he dreamed it, but because the time was ripe, because he and his associates have worked untiringly for its fulfillment, and because he had the support of one of the foremost educational institutions of the state.

The man is Doctor Wade R. Brown, Dean of the School of Music of the North Carolina College for Women; the institution is this same college; and his dream was that the influence of good music might be spread into every part of this large state. The fulfillment of this dream has been a thrilling thing to watch, and its further fulfillment is a fascinating subject of study and work.

If you would know more of this dream, go back with me to 1920 and look about at the musical situation in the schools of North Carolina. We find that there were no organized music courses in the schools of the state—not even in the largest cities—and that means not a single orchestra, band, chorus or glee club in the schools of North Carolina. The only type of musical training offered in the schools was piano playing, and that was at the expense of the individual student.

Dean Brown well realized that the most effectual way and the quickest way to spread the influence of good music over the state

would be to do it through the schools. Then his problem became—how stimulate interest in and study of good music in the schools of the state? His solution was a music contest for high school students. The first state high school music contest was held in May, 1920, and at that contest fourteen students competed—all in one event—in piano playing.

This was a very small response, but at least a beginning. Nothing daunted, Dean Brown continued to spread the gospel of good music in every way he could. The next two years saw contests with again the one event—piano playing, but by the fall of 1922 some of the schools secured supervisors of music, and regular training in all the grades and the high school began.

At the fourth contest other events than piano playing appeared, and 249 students were enrolled in the different events. From that year on the growth of the contest has been "by leaps and bounds"—attesting a corresponding growth in the interest in music

education. In the ninth contest, in 1928, over 2800 students were enrolled, but instead of satisfying Dean Brown and the music teachers cooperating in the contest, it but spurred them on to a further extension of the influence of the contest movement. This was accomplished through the inauguration of a movement to stimulate the teaching of music in the consolidated schools of the state as well as in the city and town schools.

The result of this was the beginning of a series of district contests, held in about a dozen centers, so distributed over the state that no school was compelled to go any great distance to participate in these contests. The winners in the district contests went, two weeks later, to the state contest and there competed for state honors. Again the growth was phenomenal, and in April of 1930, in the second annual district contests and the eleventh annual state contest, between four and five thousand high school students par-

ticipated, representing 118 schools. The facilities of the college were used to the utmost in entertaining the 2367 students that participated in the state contest.

One of the outstanding features of the contest movement in North Carolina, and doubtless one of the elements that has contributed very greatly to the success and growth of the contests, is the cordial spirit of friendly rivalry and cooperation that pervades every contest. This is due to the wisdom, the tact, and the unusual leadership of Dean Brown. From the earliest contest the idea has been constantly stressed to both directors and their students that the winning of a prize is not of the greatest importance, but that the object of prime importance in each contest is to learn from others, and to thus be able to raise one's standards of work from year to year; in short, "not to win a prize, but to place each other on the road to excellence."

Opportunities for jealousy and bitter feelings over judges' decisions are largely eliminated by having all the judging done by men of national reputation whose judgment must be respected. In recent years the list of adjudicators has included Prof. P. W. Dykema of Columbia University, Dr. Hollis Dann of New York University, C. W. Miller of Rochester, New York, Victor L.

(Continued on page 29)



## Reinald Werrenrath Presents Notable Choral Broadcasts

National Oratorio Society Ends First Season—Werrenrath, as Conductor, Directs Performances of Outstanding Excellence—Broadcasts to Be Resumed in the Fall

One of the most notable and far-reaching achievements of the 1930-1931 music season is that of Reinald Werrenrath as conductor of the National Oratorio Society which was on the air every Sunday over Station WEA. This organization gave its first broadcast November 16, Verdi's Requiem



REINALD WERRENATH

being chosen for the initial performance. Throughout the season Mr. Werrenrath, despite the demands on his time of his usual heavy concert schedule, other radio engagements and his duties as vocal supervisor of the National Broadcasting Company, continued to offer the best in choral music, sent out under the most perfect broadcasting conditions obtainable.

The works performed included such masterpieces of the standard oratorio repertoire as Bach's St. Matthew Passion, Mendelssohn's Elijah and Rossini's Stabat Mater, and also a number of compositions given their radio premieres. Among the latter was Elgar's The Apostles, sung on Easter and the Sunday preceding. The January 11

program offered Daniel Gregory Mason's Songs of the Countryside, Deems Taylor's setting of The Chambered Nautilus and The Highwayman by the same composer.

Mr. Werrenrath's concert engagements occasionally conflicted with this hour, and at such times he was replaced by Charles Albert Baker (February 1 and March 22) and by Harry Spier (April 19). Mr. Baker's programs comprised The Swan and the Skylark (A. Goring Thomas), Coleridge Taylor's Tale of Old Japan and Max Bruch's Fair Ellen. Mr. Spier conducted Schubert's Mass in F and Bach's Coffee Cantata.

On May 10 Mr. Werrenrath repeated by request his first performance of Elgar's Dream of Gerontius, and on the following Sunday honored the late George W. Chadwick by broadcasting that composer's Judith. May 31, the National Oratorio Society season was brought to a close with Brahms' Requiem. These broadcasts will be resumed early next fall.

Mr. Werrenrath's musicianship is so well known that it is hardly necessary to lay stress upon his masterly conducting. Under his leadership the chorus and the orchestra which supported them gave performances of consistent excellence. The soloists, all of them well known, were equally responsive to their conductor. The National Oratorio Society weekly broadcasts were something of an experiment on Mr. Werrenrath's part. However, through his wide experience as a concert singer, the baritone was in a position to gauge accurately the taste of the American people, and he was confident of public response to choral music of the highest type. The success of the National Oratorio Society has proved Mr. Werrenrath's confidence justified. From all over the country—from isolated rural districts, from small towns, from our largest cities—letters and telegrams have borne testimony of the appreciation of a nation.

### Philadelphia Grand Opera Notes

Through the courtesy of the Chicago Civic Opera Company, Rene Maison will be heard with the Philadelphia Grand Opera Company next season in the role of Lohengrin. Cyrena Van Gordon is another artist of the Chicago Civic Opera Company who will be heard with the Philadelphia organization during the forthcoming

season. Miss Van Gordon, who has made appearances with the latter company for the past two years, will sing Ortrud, Venus, Amneris, and as Clytemnestra in Elektra.

### Gilbert and Sullivan's Patience Well Given

Civic Light Opera Company, Under Milton Aborn's Direction, Offers Excellent Cast in Popular Work

The Civic Light Opera Company, directed by Milton Aborn, started a two weeks' run in New York City of Gilbert and Sullivan's Patience on June 15, the performances continuing until June 27.

The cast includes William Danforth as Colonel Claverley, William C. Gordon as Major Murgatroyd, Howard Marsh as the Duke of Dunstable, Frank Moulan as Reginald Bunthorne, Joseph Macaulay as Archibald Grosvenor, Dean Dickens, Frances Moore, Sara Bair and Anne Yago as the four rapturous maidens, and Vivian Hart as Patience, the dairymaid.

As a whole the performance on the opening night had some excellent features to recommend it. There were spirit and speed, the lines were well defined, and the tunes excellently brought out. The rhythm of some of the numbers was spoiled by the orchestra, and Howard Marsh unfortunately was off pitch in his solo, Your Maiden Hearts, but despite this fact his voice was pleasing. Mr. Danforth's characterization was obviously that of the veteran artist; it had sureness and a clearly defined outline. Miss Hart's voice is really very lovely and she had sprightliness and much charm; as the performance progressed her voice warmed up, thus allowing her to execute both her lyric and coloratura work with color and effect. Frank Moulan as the poet made the most of his part more with his characterization than with his singing. Anne Yago, as Lady Jane, lent a goodly part of the comedy element to the performance; she had the very good taste not to overdo a part which might easily have become vulgar.

The ensembles were perhaps the best part of the show. The voices seemed unusually well blended, the pitch was always true, and the spirit of gaiety was sustained to the end.

### Mildred Dilling's Pupils Heard

Some of Mildred Dilling's pupils, beginners and the more advanced, entertained a good sized audience in the Assembly Room of the Central Presbyterian Church, New York, on Thursday afternoon, June 11.

Those appearing included Margaret Morrill, Ridgeley Vermilye, Jane Snow, Ruth Bloom, Barbara Green, Alison Green, Angelina Comport, Marjorie Fountain, Ruth Latta Davey, Earl O'Neill, Constance Leshner, Guida Smith, Maurine Booth, Betty Bell (assisted by her mother at the piano), Daphne Bayne, Ann Mathews, Betty Paret, Rosemary Evans, Osgood Rogers, Elizabeth Kalk, Gertrude Hopkins, and Fannie Kiser.

The program was a varied one, well arranged with an eye toward contrast. It was finely interpreted by the girls, ranging from the little tots up through the more advanced and, in one or two cases, those ready for professional work. The girls displayed admirable training. The harp, until some few years ago, was not regarded so much as a solo instrument. And it was Miss Dilling, through her numerous tours in this country and Europe, who contributed a goodly share of the pioneer work in making people realize the harp's possibilities as a solo instrument. The work of her pupils proved that, besides being an artist of the highest rank, she is capable of conveying this art to her youngsters. They revealed good technique, a fleetness of fingering, and a big tone. In their interpretations there was an appreciable musicianship and a lack of monotony. The audience was warm in its reception of each performer, and on all sides there was the highest praise for Miss Dilling.

### Branscombe Conducts Own Work

A composition by Gena Branscombe was prominently featured at the Long Island Music Day choral contest and concert by Federated Music Clubs at Jamaica Training School, Jamaica, L. I. The affair was sponsored by the New York Federation of Music Clubs. In the choral contest each group sang Miss Branscombe's The Morning Wind. Miss Branscombe was present and conducted the massed women's choruses in this number.

### Rene Maison Scores

Rene Maison, tenor of the Chicago Civic Opera Company, recently scored an outstanding success at his London debut, singing Lohengrin in Covent Garden. He will return in October for another opera season in Chicago, and will also be heard in guest performances in opera and in concert.

## Programs for Third Week of Goldman Band Concerts in New York

Features of the third week of concerts in Central Park and at New York University, in New York City, by the Goldman Band will include two special programs devoted to music of Schubert. One concert will be entirely devoted to Russian composers and the Sunday concert will be devoted in part to sacred music. Programs will contain a number of compositions that have never before been performed at these concerts. Soloists for the week include Del Staigers, cornetist, and Beatrice Belkin, soprano, of the Metropolitan Opera Company. Miss Belkin is also favorably known through her association with the Roxy Gang. The concerts which are known as The Daniel Guggenheim Memorial Concerts this year are the gift of the Daniel and Florence Guggenheim Foundation. Programs for the week follow:

SUNDAY, JUNE 21ST, CENTRAL PARK  
March—The Pilgrim.....Lake  
Overture—Sakuntala.....Goldmark  
Funeral March.....Chopin  
Overture—Die Meistersinger.....Wagner  
Overture—William Tell.....Rossini  
Italian Fantasia—Napoli.....Bellstedt  
(Del Staigers, cornetist)  
Scenes Pittoresques.....Massenet  
Second Rhapsody.....Liszt

MONDAY, JUNE 22, CENTRAL PARK  
CHILDREN'S PROGRAM  
March of the Peers.....Sullivan  
Overture—Poet and Peasant.....Suppe  
Suite—Scenes Pittoresques.....Massenet  
Farwell Symphony.....Haydn  
Fantasia—Childhood Days.....Buzs  
Excerpts—Carmen.....Bizet  
Barcarolle—Tales of Hoffman.....Offenbach  
March—Young America.....Goldman  
Excerpts—Pinafore.....Sullivan

TUESDAY, JUNE 23, NEW YORK UNIVERSITY  
SCHUBERT PROGRAM  
Marche Militaire.....Schubert  
Overture—Rosamunde.....Schubert  
Serenade and Moment Musical.....Schubert  
Unfinished Symphony.....Schubert  
Overture—In Bohemia.....Hadley  
Fantasia—A Soldier's Dream.....Rogers  
(Del Staigers, cornetist)  
American Plantation Dances.....Arnold  
Excerpts—The Mikado.....Sullivan

WEDNESDAY, JUNE 24, CENTRAL PARK  
RUSSIAN PROGRAM  
Marche Solennelle.....Tchaikowsky  
Italian Caprice.....Tchaikowsky

Kammenoi Ostrow.....Rubinstein  
Dance of the Tumbler.....Rimsky-Korsakoff  
Song of the Volga Boatmen.....arranged by Stoessel  
None but the Lonely Heart.....Tchaikowsky  
(Del Staigers, cornetist)

Prelude.....Rachmaninoff  
Soprah.....Moussorgsky  
Flight of the Bumble Bee.....Rimsky-Korsakoff  
Finale—4th Symphony.....Tchaikowsky

THURSDAY, JUNE 25, NEW YORK UNIVERSITY  
BACH PROGRAM

Fugue—A Minor.....Bach  
Wachet Auf.....Bach  
Air.....Bach  
Blithe Bells.....Bach-Grainger  
Bourée.....Bach  
Choral and Fugue.....Bach  
Overture—Euryanthe.....Weber  
Prelude.....Busch  
Trio for Three Cornets—The Three  
Solitaires.....Herbert

(Messrs. Staigers, Short and Miller)  
Prologue—The Golden Legend.....Sullivan  
Evolution of Dixie.....Lake

FRIDAY, JUNE 26, CENTRAL PARK  
SCHUBERT PROGRAM

Marche Militaire.....Schubert  
Overture—Rosamunde.....Schubert  
Serenade and Moment Musical.....Schubert  
Unfinished Symphony.....Schubert  
Overture—In Bohemia.....Hadley  
Fantasia—A Soldier's Dream.....Rogers  
(Del Staigers, cornetist)

Excerpts Die Meistersinger.....Wagner  
Pan Americana.....Herbert  
SATURDAY, JUNE 27, NEW YORK UNIVERSITY  
March in F.....Fletcher  
Overture—Tannhäuser.....Wagner  
Symphonic Poem—Phaeton.....Saint-Saëns  
Pines of Rome.....Respighi  
Overture—Poet and Peasant.....Suppe  
Aria—Rigoletto.....Verdi  
(Beatrice Belkin, soprano)  
Songs My Mother Taught Me.....Dvorak  
March—Onward Upward.....Goldman  
Old Folks at Home and in Foreign Lands.....Roberts

### New Goldman March

On Monday night, June 15, Edwin Franko Goldman presented his latest march, entitled Boy Scouts of America, at his band concerts on the Central Park Mall in New York City. Several hundred boy scouts were on hand to applaud the composition, which is dedicated to them. The march made a distinct hit, being written in the characteristic Goldman vein—spirited, expertly harmonized and perfectly set for the combination of instruments.

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"Esther Dale gave us the most superlatively beautiful singing that Massey Hall has heard. She held her audience spell-bound and left the conviction that we shall not soon again hear such rare and perfect singing of Mozart's Arias."

—Lawrence Mason, *The Globe, Toronto*

Closing her current season of forty concerts which included a coast tour with the Liebeslieder Ensemble, guest soloist with the Toronto Mendelssohn choir and Cincinnati Orchestra and her second appearance as soloist with the Bach Festival in Bethlehem.

Available November, 1931, to February 10th, 1932.

Last weeks October, 1931, and February 15th to March 31st, 1932, touring with Liebeslieder Ensemble.

Miss Dale uses the Steinway Piano

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## The Creator of "Boris"

### —A Giant in Russian Music

(Continued from page 6)

three scenes in the spring of 1873. The advisory-board was not to be bound in regard to the whole opera. Moussorgsky received an ovation. This had no effect on the League-of-Nations committee.

It took a woman to win the day. She was L. F. Platonova, a fine artist, who believed Moussorgsky was destined to go far. For his benefit, she brought into play all the influence she possessed with the supreme director of the Imperial theatres. At the time she renewed her contract with the organization, she included the indispensable condition that Boris be given on her benefit night. She had been firm; no other terms would do. The director surrendered reluctantly: he knew his committee. Once more the revised version was submitted to Manjean, Bötze, Napravnik and Ferrero, the last a bass-viol player. They were like the Rock of Ages. Gedeonoff, the director, wasn't going to lose a star for any fool committee.

He called the bass-viol player, who was the chairman, before him.

"Why have you turned this opera down?" he asked.

"By your leave, Excellency—the opera is no good!"

"Why not?" thundered the enraged impresario. "I have heard excellent accounts of it!"

"By your leave, Excellency—another reason: the composer's friend, Cui, is always abusing us in the Petersburg News; only yesterday."

Gedeonoff had had enough. He shrieked: "Well, your committee can go to blazes, do you hear? I shall produce this opera without your permission!"

Platonova heard all this from the distraught director and only smiled.

The entire opera was produced, for the first time, on January 24, 1874. Among the younger generation, it created a furore. Bands of students went carousing through the streets, shouting the choruses, written fortissimo, at the top of their voices. The fact that it was midnight only added spice to their enjoyment. But with the critics, Moussorgsky was damned. Everyone was leaning forward to hear what Cui, a member of the "coterie" and the critic of the News, would say. Cui praised, but took enough back-handed whacks to discount entirely the general verdict. From that time on, Moussorgsky felt he had nothing in common with his friends. They had betrayed him; they were "soulless traitors."

His whole nature underwent a remarkable change. Naivete and trusting simplicity disappeared. The cynic now made his appearance.

Boris Godounoff had a short run, in spite of its popularity with the public. For some

unknown reason, the management decided to boycott the opera. Moussorgsky never heard the piece performed in public again. The happiness of the "first night" gave way to despair.

Another mighty opera was engaging Moussorgsky's attention. Writing at intervals songs and instrumental pieces, he ransacked libraries and lost sleep, composing Khovanschina. His health gave him more and more trouble, but he kept at the staggering task. The opera developed a life of its own and dragged its composer along by the nose. The pace of the work slackened more and more as its scope widened beyond Moussorgsky's original plans. The sick man burned the candle a little longer every night. At that, he only completed the opera, except for one scene, in the piano score.

No recognition came to Moussorgsky, except a word of praise now and then from some foreign country. He was bitter, but not discouraged. He wrote again and again: "In spite of all, on to new shores!" He kept on writing and dedicating his compositions to certain intimate friends, and, in the few years before his death, to people who had shown him some little kindness that he appreciated. He was eager to oblige in acting as an accompanist in benefit-concerts for poor students. Although he needed the money as much as they, he never dreamed of asking pay for his services.

In the summer of 1879, Moussorgsky tasted once more the thrill of triumph that had only once before come to him—in the winter of 1874. Madame Leonova persuaded him to accompany her on a barnstorming tour of the Crimea region. He had the opportunity to play his own music, as a soloist; he was so successful that it occurred to him that he might use his piano talents to earn his daily bread. He gave up his government job with an unwarranted optimism. He was busier than many a professional pianist, but he didn't make a cent. To Leonova, he one day revealed the terrible position he was in: unless a miracle occurred he should be forced to go out upon the streets and beg.

Cui and Borodin were Excellencies now; Rimsky-Korsakoff was a professor in the great music conservatory. The drowning Moussorgsky, who in his miseries, had taken to drink, only excited in them a I-knew-it, uncomfortable attitude. He seemed to be compromising them. Only when Moussorgsky's body could no longer stand the punishment it was being subjected to and, outraged, broke down, did they scurry to the soldiers' hospital and offer assistance.

Cui gave Moussorgsky the dressing-gown in which he posed for Repine's portrait. It helped to make a striking picture.

a model is badly needed in our opera house, especially now, when the finished artists of the older generation—Erzsi Sandor, Medek, etc.—are presented less frequently. Beautiful voice material could be discovered among the younger generation, also decidedly artistic talents, or outstanding musicalness, natural taste or inclination towards culture. From among these God-given talents one or two may be strong enough to blaze their trail and spread their wings.

"The artistry of an opera prima donna or singer demands manifold qualities, and our operatic culture, although, musically speaking, was greatly improved by Failoni, is not a suitable place to harmonize and mould the blaze-trailing talents and the somewhat slower trudging aspirants. Beautiful vocal material often lacks a higher education; play-acting is sometimes without styled smoothness; the ability to perform lacks musical education, etc. Individual abilities due to Nature's way, could be irregular in value; when cultivated, they must create an harmonic combination.

"The most highly priced magic of Anne Roselle's performance to us is just this harmonized, complete culturedness. The one to whom an opera is but a theatre can here enjoy himself in the illusion-provoking gestures. The lover of melodies can surrender happily to the noble winging of the arias; the friend of dramatized action will find excitements, fullpowered and realistic; the discriminating one, in whose brain musical notes are floating, will note with satisfaction that from the song that the composer wrote on his sheet-music, nothing fades away; the layman, to whom 'opera' is strange, will be glad to discover that here inborn knowledge is not showing up with the acquired education behind it but rather makes the performer forget that she or he, the singer, is not accentuating the thing that separates him or her from the layman, but rather the thing that binds man and man together. And finally, the listener, who also looks upon the stage as the gateway to the empire of poetry, will see there a moving figure, in whom the dream of a music-poet comes to life; for behind the culture of Anne Roselle, a genuinely artistic

personality lives and creates. Such complete artistry can never fail the audience with its effects. It attracts from every angle, therefore it attracts everybody. An opera house, on whose stage such cultured artists of manifold qualities, like Anne Roselle, are performing, can draw the most differently inclined and disposed audience. She, who gives variety, gives it to a variety of people. And she, who gives variety in a balanced, harmonized and cohesive culture—unites the multitudes."

### Lautner for Anglo-American Conference

Joseph Lautner, tenor, has obtained a leave of absence from the faculty of Ithaca College, Ithaca, N. Y., to attend the second Anglo-American Conference at Lausanne, Switzerland, this summer. Mr. Lautner will



JOSEPH LAUTNER

be a member of the special committee on vocal and choral music. Herbert Witherspoon is head of this committee and its other members are Carol Pitts and Dean Charles Dennis. Mr. Lautner will have entire charge of one program and will also lecture.

Mr. Lautner has been particularly active the past season, both as a recitalist and as teacher and conductor at Ithaca College. He has made successful concert appearances in Providence and Boston, including recitals at Harvard and Radcliffe, at Cornell University, and recently appeared in concert with the Coad String Quartet of the Ithaca College faculty. The singer is well known in oratorio, and was engaged (for the fourth consecutive time) to sing the Narrator in Bach's St. Matthew Passion for the Toronto Music Festival. At Ithaca College, he appeared as tenor soloist in Bach's B Minor Mass and in Mendelssohn's Elijah.

As conductor, Mr. Lautner led a number of opera and concert performances at Ithaca College, and has taken the Ithaca College Woman's Glee Club on two successful tours this season. Among his other successes at Ithaca may be listed the staging of two Gilbert and Sullivan operas.

Mr. Lautner will return to Ithaca College, October 1, to resume his duties there.

### Robert Braun Conducts Successful Concert

Two musical organizations of the Braun School of Pottsville, Pa., the Symphonic Ensemble, Robert Braun, conductor, and the Women's Choral Club, Margaret Dunn, conductor, recently presented a concert in Pottsville. Arthur Edward Johnstone, dean of the Braun School, gave a brief discourse on the symphony.

Orchestral numbers were Godard's Adagio Pathetique, Tchaikowsky's Slavic March and Dvorak's New World Symphony. In all of these, and particularly in the last named, Mr. Braun's forces distinguished themselves. Each section of the orchestra did outstanding work, and the coordination and flexibility of the ensemble reflected great credit upon Mr. Braun and upon the young musicians themselves. Choral music was Reichardt's In the Time of Roses, Deep River (Fisher) and Thank God for a Garden (Del Riego). Miss Dunn proved herself once more a thoroughly capable and authoritative conductor, and her singers responded meticulously to her demands.

There was an enthusiastic audience of more than 1,000.

### A Well-Remembered Zerlina

Milo Miloradovich, soprano, who was so well received a season ago in the role of Zerlina with the German Grand Opera Company, has reason to believe that "fame" is made of the "stuff that endures." Eleanor Clarage of the Cleveland Plain Dealer, reviewing a concert of Miss Miloradovich this season, recalled her fine singing of Zerlina in Mozart's Don Giovanni. Since no mention whatever was made in advance notices of any association with the opera, this compliment was all the more pleasing to Miss Miloradovich.



## Features for the Summer Season at the New York Stadium Concerts

Eight Weeks' Season to Begin July 7—Van Hoogstraten,  
Coates and Reiner to Conduct—Gala Events of Past  
Seasons to be Repeated

Mrs. Charles S. Guggenheimer, chairman of the New York Stadium Concerts, announces the outstanding events for the fourteenth season of outdoor summer symphonic concerts at the Lewisohn Stadium of the College of the City of New York. The season of eight weeks opens on Tuesday evening, July 7, and continues nightly through Monday evening, August 31. Willem van Hoogstraten, who has been taking a vacation in Bavaria, will conduct a series of Beethoven concerts in Bonn before returning here. Albert Coates, who comes for the fourth consecutive season as conductor, will direct the last three weeks of the season. Fritz Reiner, who appeared at the Stadium for two weeks during the summer of 1924 and for one week during 1925, will conduct for the fortnight between Mr. van Hoogstraten and Mr. Coates' regimes. Mr. Reiner is at present directing at La Scala, Milan, after which he goes to the Lido for a holiday. The orchestra, as always, will be that of the Philharmonic-Symphony Society of New York.

A number of gala events which have proved successful in the past will be repeated this summer. For the period of Mr. van Hoogstraten's leaderships three features are scheduled. On July 12 and 13 the Hall Johnson Negro Choir, which drew large crowds during 1928, 1929, and 1930, will be heard again in a program of new spirituals and old favorites. On July 16 and 17 Anna Duncan, whose dancing has been a highlight of the past three seasons, will again be seen. On July 23 and 24, the perennially popular Ninth Symphony of Beethoven will be played with the assistance of the Schola Cantorum and of Jeannette Vreeland, Nevada Van Der Veer, Nelson Eddy, and Dan Gridley as soloists. During Mr. Coates time he will repeat a special Wagner program of the type which was so successful last year. It will be given on August 15 and 16 with Elsa Alsen and Paul Althouse as soloists. He will again direct the Verdi Requiem, which has been given during 1925, 1926, 1929, and 1930 at the Stadium. The Requiem will be performed with the Schola Cantorum and with Jeannette Vreeland, Sophie Braslau, Nelson Eddy, and Arthur Hackett as soloists. The Denishawn Dancers, by now a Stadium institution, will make their fifth annual appearance on August 24, 25, and 26. Special events for Fritz Reiner's period will be announced shortly.

Mr. van Hoogstraten will open the season, July 7, with the following program: Overture to The Flying Dutchman, Wagner; Don Juan, Strauss; Passacaglia and Fugue, Bach-Respighi; and Symphony No. 5 in C minor, Beethoven. As usual, an address by Adolph Lewisohn, honorary chairman of the Stadium Concerts Committee, will be a feature of the first night. Several works new to Stadium audiences will be given during the three weeks of Mr. van Hoogstraten's regime, among them Symphony No. 1 in E minor, Sibelius; Requiem for Orchestra, suggested by Lincoln's Gettysburg Address, Rubin Goldmark; Nachtmusiken from Symphony No. 7, Mahler; and Overture Chanticleer, by Daniel Gregory Mason.

An indication of the taste of Stadium audiences is the music chosen to begin each season. During the past five summers the inaugural programs have included the Brahms First, Beethoven First, and Tchaikovsky Fourth and Fifth Symphonies, Strauss' Till Eulenspiegel and Don Juan,

Wagner's Meistersinger Prelude, and the Prelude and Finale from Tristan and Isolde, Debussy's Nocturne and Fetes, Ravel's Bolero, Bach's Air for Strings, Weber's Freischütz Overture, Respighi's Pines of Rome, the Handel-Elgar Overture in D minor, Schelling's A Victory Ball, and music from Carpenter's ballet, Skyscrapers. This, compared with the opening program of 1918 at the Stadium for instance, a program which included Enesco's Rumanian Rhapsody, the Espana of Chabrier, the Valse Triste of Sibelius, the Duet from Lakme, the soprano arias Voi Che Sapete and the Gavotte from Mignon, and the Pathetique Symphony of Tchaikovsky—is a revelation of the type of audience the Stadium has developed. Popular music at the Stadium has grown to mean good music. The better the music, the greater the crowd. During the season 1929 twenty-five different symphonies were played and during 1930 twenty-six different symphonies. It is now a rare night at the Stadium which does not offer a symphony on its program.

The development of the Stadium Concerts from an experiment in light summer music to an institution which brings the standard orchestra repertory as well as important novelties to some 300,000 persons each season is only a matter of thirteen years. In 1918 they were inaugurated with Arnold Volpe as conductor. Mr. Volpe continued in this post the following year. In 1920 the National Symphony played under the leader, Walter Henry Rothwell. In 1921 Victor Herbert and Henry Hadley divided a five week season. Mr. Hadley returned in 1922 for three weeks with Willem van Hoogstraten as guest conductor for the remaining three weeks.

Since 1922 Mr. van Hoogstraten has been permanently identified with the Stadium Concerts as its regular conductor and the Philharmonic, now the Philharmonic-Symphony, has been his orchestra. That summer was one of six weeks, directed by Mr. van Hoogstraten alone. In 1924 the season was increased one week with Fritz Reiner, then of the Cincinnati Symphony, wielding the baton for a fortnight. In 1925 the rapidly growing attendance justified augmenting the concerts to eight weeks, the length which the season has been ever since. That summer Mr. Reiner again assisted for a week, with another fortnight divided between Rudolph Ganz, then of the St. Louis Symphony, and Nikolai Sokoloff, of the Cleveland Orchestra. In 1926 Mr. van Hoogstraten's three "off" weeks were divided equally between Mr. Sokoloff, Mr. Hadley, and Frederick

Stock of the Chicago Symphony Orchestra. Mr. Stock returned for two weeks in 1927 with Pierre Monteux, former conductor of the Boston Symphony in control for one week, and Arnold Volpe conducting for three nights. 1928 found Bernardino Molinari of the Rome Augusteo here for two weeks and Albert Coates, the Anglo-Russian director of the London Symphony, for a week. During 1929 and 1930 Mr. van Hoogstraten conducted five weeks each season and Mr. Coates the remaining three.

Despite the general depression the high standard of the concerts will be upheld and the attendance is expected to be as large as ever. Due to the combined efforts of Adolph Lewisohn, honorary chairman of these concerts, Mrs. Guggenheimer, their active Chairman, and Arthur Judson, manager of the series, and the group of public-spirited citizens who help to make up the annual deficit, music lovers of the city have once more the opportunity of hearing nightly the best symphonic music within the reach of all.

### Barrere Little Symphony's Second Concert

The second concert of the June series of three by the Barrere ensemble, or Little Symphony Orchestra, at Town Hall, brought forth the infrequently heard Sylvania Overture by Weber; Mozart's Symphony in D major, No. 20, written when he was sixteen years old; Griffes' popular The White Peacock; a Divertissement in three movements by Lalo; the exotic and beautiful Suite Persane by Caplet, and a recent composition, Scherzo Espagnol, by Charles Maduro. The last named was specially arranged for Mr. Barrere by the composer, who was present and received an ovation. The work is brilliantly orchestrated and will undoubtedly be heard often.

Following this list, Mr. Barrere played Bach's Suite in B minor in his inimitable manner and with the support of a string orchestra. His oral annotations, always witty, were enjoyed almost as much as the music. The hall was crowded.

### Engagements for Ukrainian Trio

The Ukrainian Trio, organized last season to introduce to the Western world the folk music of their country, is booked for three engagements in the near future. On June 30 the Trio will appear at the University of North Carolina at Chapel Hill, N. C., June 30; at Durham University, Durham, N. C., July 1, and at East Carolina Teachers' College, Greenville, N. C., July 2. The programs to be presented comprise solo and en-

### A VERY BUSY TEACHER



DUDLEY BUCK,

well known teacher of singing, head of the vocal department of the Columbia School of Music, Chicago. Mr. Buck's time for private lessons during the summer session is solidly booked, and the outlook for his three classes—Advanced Voice Culture, Teaching of Voice Culture, and Interpretation of Standard Song Literature—is most satisfactory. Mr. and Mrs. Buck will spend August in Fairfield, Conn.

semble numbers. The personnel of the Trio consists of Roman Prydatkevitch, violinist; Maria Hrebenetska, soprano, and Lesia Mayenko, pianist.

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## Doris Kenyon Has Power to Charm in Concert as Well as on the Screen

**A Unique Talent Whose Expression Is Diversified**

With the entering of Doris Kenyon into the concert field the music world is to be introduced to a talent which is as original as it is entertaining. Doris Kenyon, the golden blonde, whose very presence radiates sunshine, has thrown her fate into the musical arena because she is conscious of possessing something that is of value—this without any ostentatiousness.

When Milton Sills was a very sick man, Doris Kenyon had a presentment that the one great love and interest of her life was to be taken from her. She realized that if this happened her life would need something with which to fill the gap. It is true that moving pictures had attracted her, in fact they still do, but, says Miss Kenyon, the art of making pictures is not what one would call "soul satisfying."

It was during those days of anxiety that it came to her that music in some form or another might be the medium to which she could turn. The concert stage, as generally understood, did not seem to answer Miss Kenyon's longing; she felt that she needed a combination of music and acting. The operatic field was out of the question at that time, so she ingeniously devised the programs which she now presents as "Lyric Silhouettes." She claims, in her modesty, that it was quite accidental, just the result of being naturally interested in songs that depict color and character, but the observer realizes that Miss Kenyon has put a great deal of love and work into the thing which

is as vastly interesting as are her presentations.

It is not to be gathered from the above reflections that Miss Kenyon has completely renounced the field of moving pictures for her new love; in fact one notes that she has just completed four new films which are to be released between now and November. These are Alexander Hamilton, in which she plays the role of Mrs. Hamilton opposite George Arliss; The Correspondent, with William Powell; Fame, with Lewis Stone, and the Upper Under World, with Walter Huston. It is interesting to note that Mr. Huston created the role of the Barker for Charles Wagner, who is now Miss Kenyon's manager.

Miss Kenyon is at present in Europe, not purely for the love of travel but principally for the purpose of preparing some of those fascinating Lyric Silhouettes through the finding of new material. She will return in September and open her tournee in October in Texas—Down by the Rio Grande—and from then on will fulfill forty engagements. Her success lies not only in her beautiful talent but also in her offering to the public a novelty which it wants.

Incidentally, and a fact not generally known to the public, Miss Kenyon is now preparing the roles of Mimi and Marguerite. Knowing Miss Kenyon's progressive views on opera it will be most interesting to study closely her interpretations of these important roles.

pianist, began studying with Mr. de Gomez four years ago. During the last two years the young cellist has been in demand for quartets and trios and for solo work. He played two summers at Lakeside, the Chautauqua of Ohio, in ensemble and solo, and has also played in orchestras at leading hotels in Cleveland.

### Doris Howard Presented by Elizabeth Simpson

Doris Olsen Howard, a young pianist of outstanding gifts and a member of Elizabeth Simpson's coaching class for the past two and a half years, was presented by Miss Simpson in concert on May 24 in the Women's Club Theater of Berkeley, Calif. Every season Miss Simpson invites some outstanding artist pupil to represent her class at a public concert, the one chosen last season having been Philip Nelson, who recently won the state piano contest sponsored by the Federated Music Clubs; and this season Mrs. Howard was selected because of her rare musicianship and artistic accomplishments. She is a bachelor of music of Mills College; and also an organist of high repute and a member of the California chapter of the American Guild of Organists.

Mrs. Howard played before a capacity audience a program of much musical interest and of virtuoso requirements. Throughout she displayed poise, technical mastery and music insight. The high-lights of the afternoon were Schumann's G minor sonata, played with romantic ardor and imaginative quality; a group of Debussy and Ravel, tinted in nuance and shading; and Liszt's concerto in E flat, in which the young artist

displayed great passion and bravura. She also achieved marked success in a Chopin group.

Mrs. Howard was assisted by Eileen Piggott, soprano, who sang Depuis le jour from Louise with lovely tone, ease of execution and dramatic fervor. She also delighted her hearers with a group of songs by contemporary writers. Mildred Randolph gave the singer sympathetic support at the piano.

Miss Simpson was congratulated upon this manifestation of her success as an artist teacher. Other students who have been presented by her in similar concerts are Doris Osborne, Margaret Fish, Mildred Turner, Gertrude Wepler, Grace Jorges Ball, Helen Vallon, Ethel Long Martin, and Mary Robin Steiner, winner of the Northern California young artist piano contest and twice winner in the San Francisco Music Week piano contests. C. H. A.

### Lillian Steuber a Rising Pianist

Lillian Steuber, pianist, who made her New York debut in the Barbizon-Plaza Hall last season, recently played as soloist with the Los Angeles Philharmonic Orchestra, Artur Rodzinski, conductor, and with the Pasadena Civic Orchestra. Numerous recital engagements have included appearances in Glendale, Covina, Hollywood, at the California Institute of Technology and in San Diego. Among Miss Steuber's most recent concerts were a series of three piano and violin sonata programs with John Pennington, member of the London String Quartet, at the home of Mrs. H. A. Everett, Pasadena. Miss Steuber and Mr. Pennington also gave a program at the home of Mr. and Mrs. Lawrence Tibbett, and will present a series in Carmel this summer.

### Wieder With Annie Friedberg

Gertrude Wieder, eminent contralto, who will be under the management of Annie Friedberg next season, recently returned from a triumphal concert tour through Europe. She sang in London, Vienna, Berlin and The Hague, and everywhere met with enormous success so that she was reengaged immediately for another tour.

Miss Wieder will give her New York recital in the fall and will be heard from coast to coast in concerts and opera performances.

### Smeterlin's Immediate Plans

Jan Smeterlin, eminent pianist, is at work on Hamilton Forrest's new work for piano and orchestra, entitled Panorama, which was specially written for him. He is including it in his repertory for next season. Mr. Smeterlin is scheduled to appear with Symphony Orchestra at Scheveningen, Holland, on July 5, and expects to return to America in October.

### Mrs. Wood Stewart's Vacation Plans

Mrs. Wood Stewart, vocal teacher of New York and Philadelphia, will spend two months at Blue Hill, Me., with her husband. She will re-open her studios in both cities early in the fall.

### Hamburg Opera Conductor Resigns

BERLIN.—The resignation is announced of Egon Pollak, well-known general music director of the Hamburg State Opera. His place will be taken by Dr. Karl Böhm, general music director of the Darmstadt Opera. K. H.

### THREE CELEBRITIES IN MONTECATINI



VITO CARNEVALI, GIOVANNI MARTINELLI AND GEORGE FISCHER.  
Mr. Fischer, who is president of J. Fischer & Bro., returned to New York recently from a holiday in Italy. While in Montecatini he spent about ten days with Mr. Martinelli, at which time the accompanying photograph was taken. The gentleman at the left is Vito Carnevali. Mr. Martinelli is in the center and Mr. Fischer at the right.

### San Francisco Honors Memory of Eugene Ysaye

#### Local Notes

SAN FRANCISCO, CAL.—Hother Wismer, noted San Francisco violinist and a former pupil of the late Eugene Ysaye, solicited the assistance of two other pupils of the great master to honor his memory in a concert which was given in the lovely auditorium of the Palace of the Legion of Honor, on June 7. A beautiful photograph of Ysaye surrounded by the American and Belgian flags adorned the back wall of the stage. The auditorium was filled to capacity and over one hundred persons stood throughout the lengthy program. Before the concert commenced the Belgian Consul, Paul Vanderstichelen, gave a brief sketch of the life of the famous musician and artist. Those who interpreted the program, namely, Mary Pasmore, violinist; Hother Wismer, violinist and violist; Antonio de Grassi, violinist; Stanislaus Bem, cellist, and Katherine Woolf, pianist, gave themselves over to their task with a seriousness and spirit of devotion that was both touching and inspiring. Needless to say that the various numbers representative of such composers as Bach, Beethoven, Tartini, Saint-Saens, Vieuxtemps and Ysaye, were beautifully presented.

A series of three sonata recitals have been given in the homes of San Francisco patrons of music by Margaret Tilly, pianist, and John Pennington, violinist and member of the London String Quartet. Upon each occasion these two sterling artists were greeted with enthusiastic appreciation by a large and fashionable audience of music-lovers.

Giuseppe Jolian, violinist, who has spent the past two years in Paris, has returned to San Francisco and reopened his studios. His pupils are already at work preparing programs which are scheduled for performances from time to time throughout the summer months.

Elsie Cook, pianist and authorized California representative of the Tobias Matthay Piano School of London, England, is enjoying a well-earned vacation in the Northwest. Mrs. Cook has had an unusually active season, having taught in three of the leading conservatories in the bay district as well as her own large class of gifted students. Upon her return to San Francisco in July, Mrs. Cook will conduct special summer classes and later in the summer she will preside over a similar course in Los Angeles.

The professional pupils of Rena Lazelle, of the San Francisco Conservatory of Music, were presented in a recital in the Gold Ballroom of the Fairmont Hotel. C. H. A.

### Cleveland Institute Pupil for Cleveland Orchestra

Robert Swenson, twenty-year-old cello student of Victor de Gomez at the Cleveland Institute of Music, Cleveland, will play with the Cleveland Orchestra next season. This organization now includes sixteen members who were trained at the Institute, not to mention faculty members who are first-desk men. Mr. Swenson, who was originally a



## Musical News in Chicago

(Continued from page 5)

exceptionally gifted. Joseph Markin also displayed unusual talent in Hummel's Rondo in E flat, the Menuetto from the third Beethoven Sonata, the Rameau-Leschetizky Gavotte and Variations, Schumann's Arabesque and Mendelssohn's Rondo Capriccioso. Mr. Schnee has in these two young pianists worthy exponents of his piano method and they did themselves as well as their able mentor proud by the excellence of their playing.

## YOUNG CHICAGO ARTISTS HEARD

Barbara Schiappacasse, soprano, joined forces with Fanny Goldberg, pianist, for a recital at Kimball Hall on June 10, and both won the approval of their listeners. In three groups of songs Miss Schiappacasse proved both talented and well trained. She has a beautiful lyric voice, which she uses with skill and understanding; a charming personality, and a keen dramatic sense. She sang Gounod's Entreat me not to leave thee, Ambroise Thomas' Le Soir, Chamade's Tu me diras, the aria of Inez from Meyerbeer's L'Africaine, a German group by Humperdinck, Robert Franz, Grieg and Mehrkens, and shorter numbers by Sibelius, Landon Ronald and Liza Lehmann in a manner which reflected added luster on her efficient teacher, Mrs. Herman Devries.

In the Beethoven Sonata opus 54, a Chopin group and numbers by Debussy and Liszt, Miss Goldberg revealed pianistic qualities of a high order, and interpretive skill which made every number highly enjoyable. Both young recitalists were heartily encouraged by an enthusiastic audience.

## CHICAGO MUSICAL COLLEGE ACTIVITIES

Beulah Appelman, pianist, pupil of Rudolph Ganz, played for a meeting of the Fannie Bloomfield Zeisler Club in the Fine Arts Building on June 2.

Emily Burnham, pianist, pupil of Edward Collins, gave a recital in Rockford, Ill. on June 10.

Verna Fink, former Public School Music student of the College, has accepted a position as teacher of voice at the Seattle Pacific College in Seattle, Wash.

Betty Ann Orrt, eight year old scholarship pupil of Anah Webb, has been chosen to play in the Junior Commencement program of the College on June 26.

Franklin Morris, professional pupil of Lillian Powers, presented two of his pupils in recital at the Sovereign Hotel on June 12.

Lucia Diano, pupil of Mme. Arimondi, is continuing her operatic career in Europe. Since September, she has sung in the opera houses of Turin, Genoa, Alassio, Como and Ventimiglia. Her roles included Nedda in Pagliacci, Mimi in La Boheme and other important lyric soprano parts.

Pupils of Grace Levinson were presented in a piano recital in the Little Theater on June 14.

Leonard Sorkin, violinist, pupil of Max Fischel, gave a recital at Temple Sholem on June 9.

Allan Samar, artist pupil of Lillian Powers, gave a piano recital in Galesburg, Ill., June 9, during commencement week at Knox College, of which he is a graduate. His program included several of his own compositions.

Pupils of Mary Daniels were presented in recital on June 10 in the Little Theater.

Thaddeus Kowalski, violinist, pupil of Leon Sametini, played on June 5 at an evening musical at St. Paul's Episcopal Church.

Miriam Howard, dramatic art pupil of Lawrence Paquin, took part in the play entered by the Hyde Park High School in the Chicago Drama League high school play tournament, of which Mr. Paquin is production manager.

## NATIONAL BROADCAST

Barre-Hill, baritone of the Chicago Civic Opera, recently supplied the vocal part of the program on the Household Utilities Hour, appearing with Adolph Dumont and

his well trained orchestra. Among other things Mr. Hill sang the Prologue from Pagliacci. The orchestral numbers included some of Mr. Dumont's own arrangements.

Alice Mock, of the Chicago Civic Opera, is also singing a series of engagements with Mr. Dumont.

## AMERICAN CONSERVATORY NOTES

Gail Martin Haake, director of the Class Piano department, appeared on the program of the Oregon-Washington Music Teachers' joint convention in Portland, Ore., on June 15th.

Ruth Svedberg, student of H. William Nordin, was soloist at the annual luncheon of the American Daughters of Sweden at the Drake Hotel on June 6 and in the evening of the same day was soloist with the Arion Male Chorus at Hinsdale, Ill.

Students of Louise Robyn appeared in recital in Lyon and Healy Hall on June 18.

Pupils of Crawford Keigwin of the piano faculty of the American Conservatory, were heard in recital in Conservatory Hall on the afternoons of June 9 and 16.

Piano students of Annette Keane were presented in recital in Conservatory Hall on June 13.

Esther Goodwin, of the voice faculty, presented her pupils in a costume recital in Recital Hall on June 13.

Alice Lee Burrow, of the voice faculty of the American Conservatory, presented her students in recital at the Diana Court Salon on June 14.

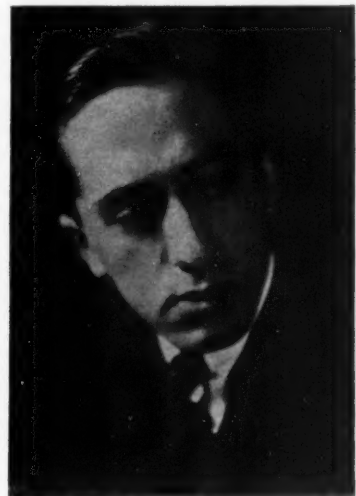
Esther Hawkins, of the piano faculty, presented her students in a program in Studio Theater on June 14.

JEANNETTE COX.

## Sukoeng Under NBC Management

Sidney Sukoeng, young pianist who made his American debut in Carnegie Hall last November, will be under the management of NBC Artists Service during the coming season.

Sukoeng, who is twenty-three years old, was born in New York City. He began the



SIDNEY SUKOENG

study of the piano under the tuition of his father who is Cantor of the Park Avenue Synagogue. At the age of eight he began accompanying his father at song recitals. At nine he was made soprano soloist of the boys' chorus of the Metropolitan Opera Company. The following year he was singing oratorios in a number of New York temples.

He was at the same time carrying on a

thorough academic education which took him to City College. He was graduated in 1927 with the degree of Bachelor of Science. Simultaneously he attended the Institute of Musical Art, from which he was graduated with high honors, winning the Loeb Memorial Prize, the Elizabeth Sprague Coolidge prize, and the Seligman prize. At the Institute he studied with James Friskin.

In Europe, Sukoeng studied with Phillip and Nadia Boulanger and later with Eugen d'Albert, Edwin Fischer and Paul Hindemith. On January 15, 1930 he made his first public appearance, playing the Schumann Concerto with the Berlin Symphony Orchestra. His recital debut took place the following month in Berlin, followed by appearances in Leipzig, Dresden, Vienna, Budapest and London.

## Mary Wigman's Paris Debut

PARIS.—A brilliant and overcrowded house greeted Mary Wigman at her Paris debut at the Theatre des Champs Elysée. There was not an empty seat in the house and the entire orchestra and the boxes were filled with familiar faces—great artists who had come to applaud another great artist.

Nina Koshetz, just arrived from the United States; Walter Rummel, who was to give a recital soon afterwards; Vicente Escudero, the great Spanish dancer whom Sol Hurok will take to America in the fall—all mingled with critics and smart Paris that follows every sensational event. And Mary Wigman's appearance was an event. For weeks people have been discussing her and waiting for this one appearance. Now that it is over, the discussions continue.

To dispense with meaningless music was certainly one of the great achievements, and to put on the lights and allow people to talk between the dances needed both daring and originality. But then these are characteristic of all that this great artist does. Mary Wigman is a tremendous personality with a dynamic force such as one meets but rarely, the force which has made famous such names as Isadora Duncan and Anna Pavlova. It is the great artist who can combine an impeccable technic with a real emotion, one that comes from the heart and flows outward.

The huge stage of the Theatre des Champs Elysée, draped in softly falling velvet curtains, seemed the ideal setting for this vibrant personality. In Visions of the Night, when Mary Wigman glides out, swathed in black, and gradually works up to a nightmare to the weird accompaniment of the accelerating drum, a chill ran through the hall. One could hear the breathing of the hundreds of human beings in the hall. And when she collapsed at the end, the hall burst into a deafening applause that did not stop for many minutes. It was the beginning of the triumph.

In the Pastorale, to the delicate accompaniment of the flute, one realized the infinite expressiveness of Mary Wigman's arms. She can do with them whatever she pleases, be it to indicate joy or the horror of the Witch, deep in her incantations behind a deforming mask. It is difficult to pick out the numbers in a program so replete with interest. But Monotony, the whirling dance, stands out as another great achievement not only in technic but also in creating an atmosphere that is unique. Mary Wigman starts with an idea, to convey which she creates a dance, and the musical sounds are subsequently made to fit her movements.

One can reproach this artist with repetition and with a certain lack of elegance in her costumes, but these criticisms are very superficial when compared to the seriousness of her work. The Parisian audience, always critical and difficult to please, certainly did not stint its appreciation. D.

## Viola Philo's Success Continues

Viola Philo, formerly of the Metropolitan Opera Company, following a very successful eight weeks' tour with Roxy (S. L. Rothafel), during which she appeared in most of the principal cities east of the Rocky Mountains, gave a joint recital with Mme. Ernestine Schumann-Heink in Indiana. After

## UP IN THE AIR



MME. SODER-HUECK,

well known vocal teacher and coach, with two of her artist-pupils, Gladys Burns, soprano (left), and Rita Sebastian, contralto, on the roof garden of Mme. Soder-Hueck's Metropolitan Opera House studios, which are ideal for her summer master classes.

returning to New York she was kept very busy with intermittent appearances at the Roxy Theater and with radio recitals. She has just concluded a three weeks' engagement at the Roxy Theater in which she scored great success.

## Tillotson Notes

Ellery Allen, the girl from Godey's Lady Book, already has a nice season booked for this year. Her latest contract calls for an appearance at the Fall River Woman's Club on January 18, 1932. Miss Allen opens her season on October 20 with a recital at Town Hall. Betty Tillotson, her manager, announces that Miss Allen's program will be an exact duplicate, not only in stage setting, costumes and music, of the period which Miss Allen represents, but she will also adhere to the prices of those times. Twenty-five cents for the balcony seats to two dollars for the front stalls of the pit. An auction sale of seats will be held the first week of October.

Marion Armstrong, associate of the Tillotson Bureau, visited every club and college in Vermont last week, appearing before committees of schools and colleges. She has left no stone unturned to create renewed musical interest. From May 21 to July 1 she will appear in a different town every day, and while she does the booking for the concert bureau she spends a great deal of time promoting music generally. Miss Armstrong is the exclusive director for the new Art and Lecture Bureau inaugurated by Miss Tillotson this season.

Betty Tillotson has been re-elected as chairman of music for the Woman's Press Club of New York City for a second year. The club presented its final program of the season on May 23. Frances Peralta, former soprano of the Metropolitan Opera Company, stirred the audience to great enthusiasm with a recital of Spanish songs, accompanied by two pianos. Alda Astori pianist-composer is responsible for the transcriptions and accompaniments and is assisted by Harvey Brown. Miss Peralta also sang at the Keene, N. H., festival on May 22. Miss Peralta, who will have a year devoted exclusively to concert appearances and some guest opera appearances, will give a New York recital and will sing throughout the United States and Canada during the coming season.

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## Many Education Centers Plan Artist Courses for 1931-32 Season

More and more interest in music being shown by the universities, colleges, and other educational institutions of the United States. The following list, by no means inclusive, indicates the type of artists that students will hear during 1931-32 under the auspices of the various schools they attend. Statistics show that the money appropriated for this type of educational propaganda is larger than ever before, despite business conditions.

Princeton University: Philadelphia Orchestra, Albert Spalding, Philadelphia Chamber String Simfonietta, Bartlett and Robertson, and Gregor Piatigorsky.

Pembroke College in Brown University, Providence: Maria Kurenko, Gregor Piatigorsky, Jose Iturbi, and the English Singers.

Mississippi State College for Women, Columbus: Barrere Little Symphony, English Singers, Sylvia Lent.

Wilson College, Chambersburg: Olga Averino, Nelson Eddy, Bartlett and Robertson, and the English Singers.

Cornell University, Ithaca: Brosa String Quartet, Harold Bauer, Don Cossack Choir, London String Choir, New York String Quartet with Katherine Bacon, and the English Singers.

Dartmouth College, Hanover: Jose Iturbi, Barrere Little Symphony, Lily Pons, Don Cossack Choir.

Lawrence College, Appleton: Richard Crooks, Joseph Szigeti, Bartlett and Robertson, and the Don Cossack Choir.

University of Wisconsin, Madison: Harold Bauer, Richard Crooks, Gregor Piatigorsky, Joseph Szigeti, Jacques Thibaud, the English Singers, and Elisabeth Schumann.

Yale University (Woolsey Hall Artist Series): Vladimir Horowitz, Albert Spalding, Don Cossack Choir, and Rosa Ponselle.

University of Virginia, Charlottesville: Yehudi Menuhin, Lawrence Strauss, and the Don Cossack Choir. Iowa State Teachers College, Cedar Rapids: London String Quartet, Alice Mock, Robert Goldsand, and English singers. Williams College, Williamstown: Ossip Gabrilowitsch, London String Quartet, English Singers, and Cleveland Orchestra. Columbia University (Institute of Arts and Sciences

Courses): Ernest Hutcheson, New York String Quartet, Bartlett and Robertson, John Goss and London Singers, Barrere Little Symphony, Harold Bauer, Elisabeth Schumann, Paul Robeson, English Singers, and Don Cossack Choir. Bryn Mawr College: Yehudi Menuhin and Ruth Page.

College of Industrial Arts, Denton, Texas: Jose Iturbi, Barrere Little Symphony. University of Kansas, Lawrence: John McCormack, Jose Iturbi, Jacques Thibaud, London String Quartet. University of Ohio, Athens: Sigrid Onegin, Robert Goldsand. University of Minnesota, Minneapolis: Vladimir Horowitz, Richard Tauber, Yehudi Menuhin, Galli-Curci, Eunice Norton. Principia College, St. Louis: Richard Bonelli, Gregor Piatigorsky, Jose Iturbi, London String Quartet, English Singers, Olga Averino, and Mildred Dilling. University of Missouri, Columbia: Kathryn Meisle, Max Rosen. Capital University, Columbus: Vladimir Horowitz, English Singers.

Eastman School of Music, Rochester: Robert Goldsand, Don Cossack Choir, London String Quartet, Harold Bauer, Jose Iturbi, Giovanni Martinelli, Mischa Elman, Rosa Ponselle, Lily Pons. Brooklyn Institute of Arts and Sciences: La Argentina, Jose Iturbi, Robert Goldsand. University School of Music, Ann Arbor: Ignace Paderewski, Rosa Ponselle, Yehudi Menuhin, and the Don Cossack Choir. Ward-Belmont School, Nashville: Jose Iturbi, London String Quartet, Kathryn Meisle, Joseph Szigeti, Bartlett and Robertson, Dino Borgioli and Marian Anderson. Oberlin Conservatory of Music: Ossip Gabrilowitsch, Rosa Ponselle, Jacques Thibaud, Robert Goldsand, and English Singers.

Amarillo College of Music: Kathryn Meisle, Albert Spalding. Michigan State Institute of Music and Allied Arts: Lily Pons, Georges Barrere and Lewis Richards in joint recital, London String Quartet, Hulda Lashanska, Joseph Szigeti, Robert Goldsand, Paul Robeson. Hampton Institute of Virginia: Marian Anderson, Cherniavsky Trio, Don Cossack Choir.

one hundred points in her theory and ear test.

Peggy Levine, nine years old, played the Minuet in G by Bach, and Elfin Dance by Grieg, receiving eighty-five and a half and a silver medal. She rated ninety-five in her theory and ear test.

Dorothy Kazdin took only the theory and ear test and passed with ninety-five. Miss Liebmann is a Perfield teacher.

### Youthful Pianist Reengaged

It is not often that a twelve-year-old pianist, engaged as soloist by a prominent musical organization, and being substantially remunerated for her professional services, is reengaged in the same season by the same musical organization, at a higher fee than the first time.

Such has been the case of Mildred Gordon, youthful Philadelphia pianist, who in November appeared before the Musical Club of Wildwood, N. J., scoring such a success that she was asked to give a full fledged recital before the same musical club a short time ago. She was compelled to add four encores to a program that had lasted an hour and a quarter. The following excerpt from the Wildwood Leader speaks volumes for the artistry of this gifted young girl, a pupil of Alberto Jonás, of New York: "Youthful pianist wins ovation" (headline); "An enthusiastic audience of music lovers greeted Miss Mildred Gordon, the twelve-year-child wonder of Philadelphia, at her piano recital. She is easily the most outstanding performer of the winter season of Wildwood's musical programs. Her touch, technic and memory are remarkable."

### Sharnova's Amneris Praised

When the Chicago Civic Opera Company was on its spring tour, Sonia Sharnova jumped into the role of Amneris in San Francisco with great success. Marie Hicks Davidson, in the Call-Bulletin, said: "Sonia Sharnova, as Amneris, also was warmly received. Her aria in the Palace Hall, just before the immuring of Radames, was excellently done. Sharnova's fine contralto voice was heard here last year with the German Grand Opera Company, and San Franciscans remembered her for the integrity of her artistry as well as for her singing."

Marjory M. Fisher commented: "Sonia

Sharnova made Amneris so pleasing to the eye that it was inconceivable that Rhadames should prefer death to life with her. Sharnova's voice is excellent and her singing was of the superior sort. Seldom has the role of Amneris been so satisfyingly portrayed."

### Activities of Pauline Danforth

One of Pauline Danforth's recent appearances was on the Sunday afternoon concert course at Symphony Hall, Boston. That she scored a success



PAULINE DANFORTH

is evident from the tribute paid her by the press the following day. According to Philip Hale, in the Boston Herald, "Her playing pleased the hearers greatly, and with good reason, for this pianist has the technical proficiency to impress any audience, and this proficiency is employed with so much ease—one might say so gracefully—so elegantly if the word 'elegant' were not now out of fashion—that the hearers forget any technical display in the pleasure of hearing musically poetic and also individual interpretations." Warren Storey Smith was equally enthusiastic in his praise of the pianist, writing in part as follows in the Boston Post: "A performance characterized by an ardor, an abandon, a freedom from self-consciousness."

Miss Danforth has many other successful appearances to her credit during the second half of the season. A number of these engagements were in Boston, included in which was an appearance in Jordan Hall when, with Georges Laurent, she gave the first performance of a sonata for flute and piano by Gaubert. She also appeared in a concert at the home of Mrs. A. T. Fuller for the Federation of Music Clubs, gave a joint recital of violin and piano sonatas for Beacon Hill Club at the Harvard Musical Association, and played at a musicale given by Mr. and Mrs. Courtney Crocher for the Prince and Princess of Japan. In addition, there were private recitals in New York and Philadelphia and a recital for the American Matthay Association at the Riverdale School of Music.

### New York Music Week Prizes Awarded

Under the chairmanship of Grover A. Whalen the New York Music Week Association held the final event of its annual musical contests at Carnegie Hall on June 11. Dr. T. Tertius Noble was master of ceremonies and George H. Gartlan guest of honor. On the stage were the thirty-eight gold medal winners, the forty contestants having the next highest interborough honors, and twenty-six winners of silver cups, which were displayed on a flower-decorated table in the center of the stage.

The musical program of the evening was excellently given, and the young soloists, all gold medal winners of the present season, as well as the clarinet ensemble, conducted by Simeon Bellison, solo clarinetist of the Philharmonic-Symphony Orchestra, and the Association's senior and sub-senior orchestras, conducted by Hans Lange, assistant conductor of the Philharmonic-Symphony, were enthusiastically applauded. A charming number was the singing by the boys' chorus of Public School 63, Bronx, which was conducted by Peter O'Connor.

The presentation of awards was the closing event of the New York Music Weeks Association's eighth season of city-wide contests, in which the enrollment is roughly estimated to have included 22,500 individuals. Of this number nearly 1100 were soloists, 20,000 members of public school choral and orchestral organizations, and 1500 members of various orchestras, choruses and choirs.

### Dramatic Song Recital

The Society of Friends of Roerich Museum recently presented Raymond Shannon in a dramatic song recital with costumes and scenery at Roerich Hall, New York. The program was divided into four general parts—Arabian Moments, The Tang of the Sea, Life of the Clown, and Accents from the South—each made up of appropriate numbers. The last group included Water Boy (Robinson), a Negro Exhortation and Uncle Rome (Homer). An effective number in the second division was O'Hara's The Wreck of the Julie Plante.



FLORENCE LEFFERT

flexibility, Miss Leffert has a repertoire of generous proportions and is able to sing in twelve languages. The young soprano has been heard in a number of successful New York recitals, and has appeared before large audiences in open air performances and as soloist with the Goldman Band on the Mall in Central Park.

Reviewing her singing, critics have stressed the fact that Miss Leffert not only surmounts technical difficulties and is endowed with a voice of natural beauty, but that her delivery and interpretation also show refined art and keen musical insight. Physically, Miss Leffert is small and slender and attractive, and, in addition to her musical gifts, has a charming personality.

### Pupils of Jennie Liebmann Receive Silver Medals

Some pupils of Jennie Liebmann recently received silver medals at the Music Contest in Brooklyn. Marjorie Cowen, eleven years old, played the Mozart sonata in C major, the first movement, and Schumann's Rider's Story, op. 68. She passed with eighty-five and won the silver medal, also receiving

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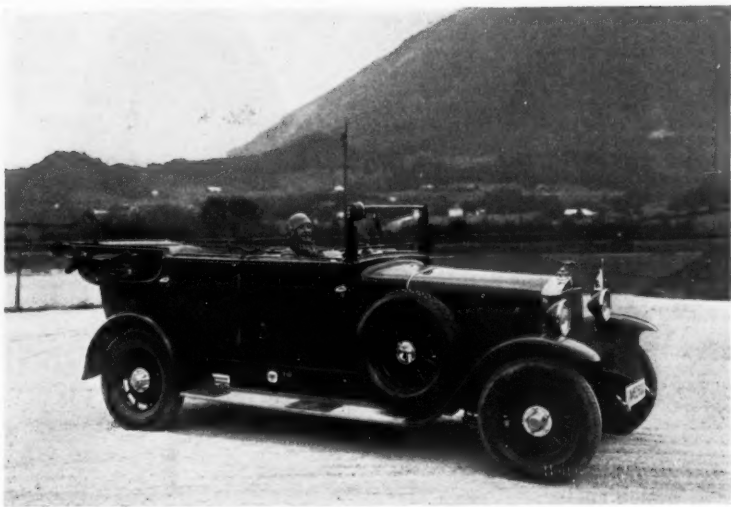
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## ENJOYING A FAVORITE PASTIME



FRIIDA LEIDER AT THE WHEEL OF HER MOTOR CAR AT BAYRISCH GMAIN, near Bad Reichenhall, Bavaria, where the distinguished opera star spends her summer holidays. The car was recently stolen in Berlin when Mme. Leider and her husband, Prof. Damen, attended a musical soiree given by the composer, Perleberg, and where Prof. Einstein and Prof. Damen played together. Mme. Leider, who at the close of the Chicago Civic Opera season, went to London, where she scored a triumph at Covent Garden, and then to Paris, where she won new laurels at the Opera, is now on her way to South America for the opera season in Buenos Aires, where she is a great favorite.

## Old-World Trails to New Edens

(Continued from page 7)

and so, for six hours, the bombs keep up their ear-splitting racket until at 10 a.m. he is taken out of the church and, to the music of brass bands imported from Naples, is escorted by a pompous processional as colorful as a grand opera. This lasts, with occasional rests, until sunset and all that time three little baby girls have nobly headed the line of march on their tiny, bare feet. They are clothed with only wreaths on their curly heads and a scant bit of blue veiling around their perfect figures, but which they oftener carry in their pink hands. They represent the purity of childhood and do so adorably, although to the most reverent on-looker, on account of the quick maturity of Caprese children, they inevitably suggest lovely little Pagan Venuses—innocent of sin and yet latent with potential lure.

The rest of the procession is made up of hundreds of older girls; choir boys, lace-frocked priests, fishwives, huntsmen and trades people and all along the line of march, bushels of flowers are showered in the path of the solid-silver image that is carried on a golden platform and studded with enough jewels—dug out of the dozen ruins of pagan palaces on Capri—to ransom a king, if you can find one nowadays.

As they all file down to the sea-shore the pink, blue, black, green, lemon, white and red row boats parade on the water in elaborate formations, and the coral-sellers in new frocks of orchid, peach, mustard-yellow, plaster-pink and stonepine-green shades, join the throng as the Saint is placed in front of a silken yellow screen against limestone cliffs that dizzy up a sheer thousand feet to the roots of the ruins of Caesar's Villa Jovis. A final silent prayer is held. A Sea of Galilee picture now; the white-domed houses might be in Capernaum itself. The scene closes—the procession breaks up—the bands

go back to the market place followed by the villagers—the dance concerts begin—everybody relaxes and a general jollification sets in.

It is not easy to forget Capri, for her insidious appeal more than likely will follow the visitor in his dreams. It is impossible to describe all the beauties of that siren isle in so short an article as this; I have touched only upon some intimate features that are not found in guide books in the hope that the next time you go to Capri you will more fully experience her incomprehensible lure.

Carmelina may be dead then—and the present old Spadaro. But his successor will surely greet you—as will the dryad-moonlight in the olive groves, the immaculate breeze and the spirits of ancient Phoenician and Egyptian worshippers of long ago.

## The Modern Age in Music

That the day of the old fashioned opera and of the one person concert is over, is the firm belief of Sol Hurok, the well known New York impresario, who is now touring Europe in search of new talent to take back to the United States.

"This is an age of speed," he said when interviewed in Paris, where he arrived in an airplane from London, "when people know exactly what they want, and that without much delay. The old court days, when the opera was a social function are over; there are practically no kings left. People were willing to sit through many hours of dull singing in order to hear the Vissi d'Arte of a prima donna in Tosca or the Liebestod in the last act of Tristan and Isolde. But today, you will find by watching carefully that people arrive for the one or two arias they wish to hear, and that they slide out of their seats as quickly as possible after that."

"The same is true of the concert field," Mr. Hurok went on, "aside from some of the famous artists like Kreisler and Paderewski, few can fill a hall. And if you watch, you will find that a large part of the audience is made up of people of a certain age, people brought up on the old tradition. Concert gates are not being forced by the rising generation."

With the advent of airplanes and radio, Mr. Hurok thinks that the time has come to change musical forms, and it is for this reason that he has turned his attention to the concentrated form of revue, where both the ear and the eye are definitely appealed to. In following out this idea, Mr. Hurok is taking Yasha Yushny's Blue Bird Revue to the United States this October for a Coast to Coast tour that will cover about 100 cities. The revue has just finished a triumphant run at the Theatre des Champs Elysées in Paris. Another charming novelty that he is taking are Podrecca's Marionettes, which give a program of concentrated operas with the best artists in the cast.

"The impresario of today," Mr. Hurok continued, "judges others by himself. I won't sit through any operatic performance or concert, so I can't expect the public to do so. I am now working on a new idea in opera, which I will call the International Operatic Ensemble. I am now signing up the best artists, who will sing only the most famous airs from the operas. Different mixtures will be given on different evenings. While Louise is singing Depuis le jour, Marguerite is preparing for the next scene, which will be the Jewel Song. There will be no scenery, but only the necessary props for each scene. Just think at the delight of

the audience in hearing a dozen of its favorite arias in one evening, instead of sitting through hours of boring recitative and poor chorus work."

## Philadelphia Chamber Simfonieta Season

The fifth season of the Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, included eleven highly successful engagements. Thirteen compositions were either given their first performance anywhere or performed for the first time in Philadelphia.

A series of three concerts were given in the ball room of the Bellevue Stratford Hotel, Philadelphia, the first, October 29. This marked the fifth birthday of the Simfonieta, and the first and last numbers were repeated from the initial program. New compositions introduced at this concert were Handel's Passacaglia (transcription by Harry Aleinikoff of the Philadelphia Orchestra and dedicated to Mr. Sevitzy and the Simfonieta); Leku's Adagio; and Copland's (a) Lento molto, (b) Rondino. Reviewing this concert, Samuel L. Laciard said in the Philadelphia Evening Ledger: "The balance of the parts was perfect, even in the passages highly divided among the different instruments, and the tone quality was exceptionally beautiful."

The second concert in this series was January 7, with Horace Alwyne, music director of Bryn Mawr College, soloist. New to Philadelphia were a transcription of Bach's seven Partitas in F minor by Mr. Sevitzy, and a Partita by Antonio Veretti. The third concert, March 18, featured only composers living in the United States, a majority of them native Americans. Several of the composers were present. Mr. Sevitzy presented for the first time anywhere Paul Mimar's Nephesh Haiah; Arthur Shepherd's Triptych (songs for orchestra and voice, vocal parts being sung by Maria Koussevitzky, soprano); George McKay's Lyric Poems; and Louis Gruenberg's Four Diversions. Philadelphia premieres were given to works by Arthur Foote, Carl Busch and Eugene Goossens. At the close of the concert Mr. Sevitzy received an ovation.

One of the most delightful concerts of the Simfonieta's season was the children's concert, Saturday morning, March 28. Scheduled soloists were Stanley Baron, eight-year-old pianist, and George Ockner, eleven-year-old violinist, but in the last number (Dubensky's Italian Overture) Mr. Sevitzy called for volunteers from the children in the audience. Boys and girls rushed forward until the conductor announced there was room for no more. Then he distributed trumpets among his recruits, and they assisted in the overture, to the delight of the assemblage.

The Simfonieta had three other Philadelphia engagements—at the Barnwell Foundation of the Central High School (for the fourth time), at the Friends' Central School and in the Bryn Mawr College concert series. Out of town engagements included concerts in Atlantic City, New Brunswick, Summit and Passaic, N. J. Critics were everywhere lavish in their praise. Typical is this excerpt from the Passaic News: "It would be impossible to over-praise the work of the Simfonieta."

Simfonieta plans for next season are already under way. At the recent annual meeting the following officers were elected: president, Mrs. Gideon Boaricke, first vice-president, Mrs. Edward M. McCollin, second vice-president, J. Howard Reber, third vice-president, Ellen Winsor, secretary, Mrs. J. Howard Reber and treasurer, William Stix Wasserman. The Association announces the series of three concerts in the ballroom of the Bellevue-Stratford next season, November 18, and January 6 and March 16, 1932. The Children's Concert will be given as always and the date has been set for April 9. Out-of-town engagements are also being booked.

## Caroline Beeson Fry Artist in Recital

Katherine Hudson gave a program at the White Plains studio of Caroline Beeson Fry on June 2. This was her second studio recital, the first one having been given last May. The mezzo-contraalto has been a pupil of Mrs. Fry for six years. She has just finished a four years' course in harmony and theory at the Juilliard Institute in New York.

Miss Hudson won high praise in the part of Bastien in the Mozart operetta, Bastien et Bastienne, given by the Fireside Players this past season. She also has been a member of the Fireside Gilbert and Sullivan casts in Iolanthe, Patience, Trial by Jury and Yeoman of the Guard and the Wayside Players (of Scarsdale) in Pinafore. She was a member of the Ridgeview Choir until two years ago, when she was given a professional position in the Union Seminary Choir and was engaged for special services at the Brick Church, New York, under the direction of Clarence Dickinson. She is contralto of the Liebes Lieder Quartet, a member of the Desoff Madrigal

## POPULAR SOLOIST WITH THE GOLDMAN BAND



FRIEDA KLICK,

well known contralto, who had two successful appearances with the Goldman Band Concerts in New York this past week. On June 16 she was soloist at the New York University series and on the 19th at Central Park.

Singers and of the White Plains Choral Society. This past season Miss Hudson has taught children's classes at the Neighborhood Playhouse in New York in rhythmic training, singing, games and poetry, which work she will take up in White Plains this summer.

## Jepson-Possell Nuptials

Helen Jepson, well known American soprano, former member of the Philadelphia Grand Opera Company and graduate of the Curtis Institute of Music, was married to George Roscoe Possell, prominent flutist at the Little Church Around the Corner on June 2. The newly-weds sailed on the S.S. Saturnia, for a honeymoon in Europe.

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## Egon Petri's Interesting Career

Egon Petri is the descendant of a family which for generations produced excellent musicians. He was born in Hanover, March 23, 1881, son of the well-known Dutch violinist, Henri Petri, who the following year was engaged as soloist of the Gewandhaus Orchestra at Leipzig and at the Royal Opera House, Dresden.

The house of Petri's parents was frequented by many of the most celebrated artists of his time—Tchaikowsky, Grieg, Brahms, Joachim, Clara Schumann, Reinecke, Mahler, Nikisch, d'Albert and many others. In Dresden he was the pupil of the famous "Kreutz-schule," from which he graduated in 1899. At the age of five he received his first lessons in violin playing, being taught first by his mother and later on by his father.

From his seventh year he was also instructed in piano playing by several teachers, among them Richard Buchmayer and Teresa Carreno. His teachers in composition were Kretschmar (composer of the once-famous opera "die Folkunger") and Felix Draeseke. To complete his practical musical education he also studied the organ and the French horn. From 1899 to 1901 he was a member of the Dresden Royal Orchestra, as violinist, and played the second violin in his father's celebrated string quartet.

It was only at the age of twenty years that Petri decided to become a pianist, and he was encouraged in this desire by the advice of Paderewski and Busoni, who, as an intimate friend of Petri's parents, henceforth became the young man's teacher and intellectual leader. Petri followed his teacher to Berlin, where he studied philosophy as well as music. After a year spent in retirement and serious study, Petri made his first public appearances as a concert-pianist in Holland and Germany. Twice he played at the court before the Queen of Holland. By special invitation he played for the first time in England in 1893, performing there one of his own compositions, a concert piece for piano

and orchestra, conducted by Sir Henry Wood.

Petri's artistic success soon procured him the position of professor at the Manchester Royal College of Music. When he left Manchester in 1911 he took part at Hans Richter's farewell concert, playing the Cesar Franck Variations and Liszt's Totentanz, accompanied by the great conductor. In 1908 he directed a master class at the University of Basle. In 1911 Petri moved to Berlin and lived there until 1919.

In Italy Petri played for the first time in 1914, under the direction of Busoni. In Poland he played over 200 concerts during eight years. In 1920 Petri went to Basle and taught there for some time at the conservatory. He left Switzerland to accept a position as professor in the newly-organized High School of Music in Berlin.

In November, 1923, as the first foreign artist since the revolution he was invited to play in Moscow and Petersburg, where he created such a sensation that he was called upon to play thirty-one times during a period of forty days.

Petri has written a piano concerto and an Indian Phantasy. In collaboration with Busoni and Mugellini, he edited the complete piano works of Bach for Breitkopf & Härtel, in Leipzig.

During the period between 1923 and 1928 Petri played more than 300 concerts in Russia—the Caucasus, Ural, Armenia, etc. Also many concerts throughout central Europe. In 1925 he left the Hochschule. In 1927 Petri settled in Zakopane, but conducted master classes in London, Liverpool, Berlin, Lemberg, Cracow and Zakopane. Since that time Petri has repeatedly appeared in London, Berlin, Paris, Moscow, Athens, Zurich, Cracow, Naples, Rome, Dresden, Vienna, Mannheim, Warsaw, everywhere being acclaimed the greatest Beethoven, Bach and Liszt player of the time; an artist upon whom the mantle of the great Busoni has justly fallen.

will be interesting to hear this latest prize-winning work.

### Mildred Hall Wins Cincinnati Conservatory Contest

Mildred Hall, pianist and pupil of Karin Dayas, won the coveted Frederic Shailer Evans prize contest recently. Lucille Emerick, pupil of Jemmie Vardeman, won honorable mention. The Frederic Shailer Evans prize is given annually by Frederic Shailer Evans, director of music and dean of the faculty of the Cincinnati Conservatory for the best piano performance in a special contest between students who have attended the conservatory for at least two years. A specified number is required to be played by all contestants, and a second number of their own choosing. This year the required number was Mendelssohn's Variation Serieuses. Miss Hall chose as her other number the Paganini-Liszt Etude in E flat. This gifted young pianist has been attending the conservatory the past six years. She was a pupil of Louis Saverne for four years and the last two years has been studying with Dayas.

Judges for the contest were Romeo Gorno and Ilse Huebner of the College of Music of Cincinnati, and Augustus C. Palm, well known critic and teacher of the Palm Studio. Dean Evans presented Miss Hall with the prize at the commencement

## ENGLAND LIKES HER



VALENTINA AKSAROVA.

Russian soprano, who recently appeared in two concerts in Brighton, England, with David Sissermann, cellist, and Howard Fry, baritone. The programs presented were highly enjoyable musically, and entirely in keeping with the high standard of the artists presenting them. (Photo © Elzin)

exercises, June 12. The prize is the seven volume Grove's Musical Dictionary.

### Praise for Bartlett and Robertson

Ethel Bartlett and Rae Robertson, noted two-piano artists, have won their usual success during recent appearances on the continent. The Warsaw Gazeta says of their performance, "Mastery of the highest order, artistry of performance reaching the acme of perfection." The Robotnik of the same city declares, "Without exaggeration a masterpiece of the art of performance." The Cologne Stadt-Anzeiger calls the Bartlett-Robertson appearance an artistic event of the highest and rarest order, and the Tageblatt, also of Cologne, proclaims these artists an ideal ensemble tonally and spiritually.

## Foreign News In Brief

### Eide Norena's Success at Covent Garden

LONDON.—Eide Norena, soprano from the Paris and Chicago Operas, has scored so notable a success in the part of Liu in Puccini's opera Turandot at Covent Garden that she has been engaged to sing Mimi in La Boheme during the season. This will be her first appearance in this role in London.

J. H.

### Gabrilowitsch in Amsterdam's Beethoven Festival

AMSTERDAM.—The annual Beethoven festival took place at the Concertgebouw recently under the direction of Willem Mengelberg. Ossip Gabrilowitsch was heard with great success in the piano concerto No. 5, and in the piano part of the Fantasy for piano, soprano solo, chorus and orchestra. The singer was Mia Peltenburg, and Kreisler played the violin concerto. All the symphonies were performed, including the Ninth, in which the Tonkunst chorus took part.

K. S.

### Ovations for Kleiber

BERLIN.—Outstanding recent musical events in Berlin were superb performances at the State Opera of The Flying Dutchman and The Gypsy Baron by Johann Strauss. Erich Kleiber, who conducted the productions, won ovations from the enthusiastic audiences.

S.

## European Music Festivals in 1931

### (Provisional List)

#### June

June 20-25.....Würzburg.....10th Mozart Festival  
June (2nd half).....Ratisbon.....Church Music Congress  
June-August.....Vienna.....Mozart Celebrations (175th Birthday Anniversary)  
June 29-Sept 12....Stratford-on-Avon.....Shakespeare Summer Festival

#### July

July 6-9.....Bad Homburg.....American Music Week  
July 12-18.....Arnheim, Holland.....Music and Dance Week  
July 18-Aug. 25.....Munich.....Munich Opera Festival  
July 20-28.....Oxford and London.....9th Festival of the International Society for Contemporary Music  
July 21-Aug. 19....Bayreuth.....Wagner Festspiele  
July 25-Sept. 6....Milan.....Opera and Concert Festival  
July 26-Aug. 6....Zoppot.....Forest Operatic Festival  
July 25-Aug. 30....Salzburg.....Salzburg Festival  
July 20-Aug. 1....Haslemere (England).....Festival of Old Chamber Music  
July 21-28.....Oxford and London.....Annual Festival International Society for Contemporary Music  
July 27-Sept. 2....Mondsee, Austria.....Historic Chamber Music Festival by the Roth Quartet

#### August

Aug. 3-8.....Lausanne.....2nd Anglo-American Music Conference  
Aug. 3-8.....Banger (Wales).....Welsh National Eisteddfod

#### September

September.....Vienna.....2nd International Bruckner Festival  
Sept. 6-11.....Gloucester (England).....Three Choirs Festival  
Sept. 8-13.....Bad Ems.....Mozart Festival Week

#### October

Oct. 7-10.....Leeds, England.....Triennial Music Festival

### Ranger's Pipeless Organ Heard Over Radio

(Continued from page 5)

two keyboards and pedals similar to a regular church organ, with one row of solo stops (tablets) and another comprising stops suitable for accompaniments and combinations.

In the panels of two doors were installed a series of eleven speakers. The tones produced by the instrument were amplified by these and picked up by a microphone to be conveyed to NBC transmitters. It was explained that the tones from the coils could have been routed directly into the land wires for distribution to the network without the use of the microphone.

The actual working apparatus, consisting of some 50,000 circuits and hundreds of tubes, fuses, switching devices and other electrical paraphernalia, is placed outside the house in a garage. Altogether, this paraphernalia does not take up as much space as the pipes, bellows and other devices of a regular church organ, and costs less to install.

It is claimed that there is no limit to the musical notes and tonal combinations possible with this electric instrument. The program presented on this occasion of three simple numbers was not sufficient to demonstrate its possibilities. One heard a reproduction of reed and flute stops which had the character of similar stops in a pipe organ. Any organist or musician knows that the timbre of a tone in an organ or orchestral instrument varies according to its make as well as the artistic calibre of the performer. This electric instrument, which functions by electric impulses, cannot vary the tone quality of any individual stop—nor can any other organ—but one can produce minute shadings by aid of the swell. It also is not likely to get out of tune. The program presented did not disclose its power.

One awaits with interest the further development of Captain Ranger's remarkable invention. To have it installed in some large hall and hear an organist present a program of works in the larger forms would give one a better idea as to its possibility of eventually supplanting the pipe organ.

### Wins Pen Women Prize

The National League of American Pen Women, in convention in San Francisco, awarded to Mabel Wood Hill of New York City the first prize for a musical composition submitted in a nation-wide contest. Mrs. Hill chose a musical setting to a group of poems by Yates. Her work is scored for one violin, one oboe, one viola—three solo instruments—and one piano.

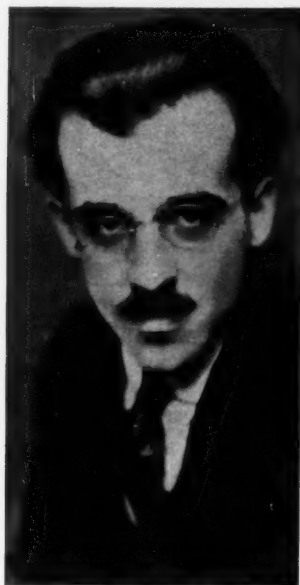
"This work," says Mrs. Hill, "might be dedicated to poets who claim that their verses are always mutilated in song, because I have made the voice recite and keep the original rhythms of the poetry."

Mrs. Hill is well known nationally for her many and varied musical writings. It



## Erno Rapee a Notable Addition to NBC Staff

As previously announced in the *MUSICAL COURIER* and now officially confirmed by the National Broadcasting Company, Erno Rapee, whose name is internationally known as composer and musical director, and more



ERNO RAPEE

particularly as conductor of Roxy's Orchestra, has been appointed general musical director of the NBC. His appointment, in the statement made by the company, is "a gesture toward the further refinement of radio music."

Rapee, a Hungarian by birth, won recognition as a pianist at an early age. He appeared with the leading orchestras of Berlin, Budapest and Vienna, and later became assistant conductor of the Dresden Orchestra, under Ernest von Schuch. He toured South America and Mexico as a piano soloist and, strangely enough, his first New York ventures were drab and disappointing. He played at an East Side restaurant, and it was not until 1913, as musical director of the Hungarian Opera Company, that he met with success here.

From the opera company he went to the Rialto Theatre in New York, where his association with S. L. Rothafel (Roxy) began. The two have worked together during a period of thirteen years, which resulted in Rapee's taking over the management of the Rivoli Orchestra, the Capitol Orchestra, and finally the orchestra at Roxy's Theatre, when Rothafel undertook the building not only of his own theatre, but the creating of one of the finest orchestras in the world.

Aside from his duties as conductor, Rapee has earned no little reputation for himself as a composer, and has written many "theme songs" and done the synchronization for several Fox Films, notably *What Price Glory*, *Seventh Heaven*, and *Street Angel*, for which the now famous *Angela Mia* was written.

He has also been connected with films in Germany, being connected in 1925 with UFA productions. During his sojourn in Europe, he conducted the Berlin Philharmonic Orchestra and returned to his home country, appearing as conductor with the Budapest Philharmonic. In 1930 he was granted a leave of absence by Roxy to act as musical director on the lots of Warner Brothers and First National in Hollywood, where he synchronized more than sixty productions.

Rapee was married in New York soon after his settling here, and has two sons, one seventeen and one sixteen.

## Artists Everywhere

Walter Charnbury, pianist, and Arthur Baecht, violinist, are giving a series of sonata recitals over Station WOR. On June 12 they broadcast the Mozart sonata, No. 8, in C major, and on June 19 they were heard in the Beethoven sonata, Op. 12, No. 3, in E flat. The Schumann sonata, Op. 102, in A minor, is programmed for June 26 at 3:30 P. M.

The Cherniavsky Trio includes among its engagements for next season a recital on December 15 on the Augusta, Me., Community Concert Course. The brothers' appearance will be in the auditorium of the City Hall.

Ethel Glenn Hier, pianist-composer, invited a group of people to join her Music Study Class in an evening of music, with brief sketches of the year's work, on Saturday evening, May 23, at her New York studios in The Osborne.

Helen Riddell Holcomb of the voice faculty of the College of Fine Arts Syracuse University, Syracuse, N. Y., recently presented a group of her advanced pupils and her vocal ensemble in a twilight musicale in the Hall of John Crouse Memorial College, Syracuse University.

Harold Land, baritone, was a guest of honor at the annual banquet of the Chamaine Club of Yonkers at Ben Riley's Arrowhead Inn, Riverdale, on June 2. Mr. Land has appeared with this musical organ-

ization several times and with outstanding success.

Lloyd Morse, tenor, sang at three important meetings during Poetry Week in New York. Tuesday the tenor presented three songs by Hey-Winslow with Pauline Winslow at the piano. The following day Mr. Morse sang at the St. Regis Hotel, with Edward Kling at the piano. Sunday evening the tenor again sang, with Laurie Merrill as accompanist.

The New York Institute for the Education of the Blind presented a group of pupils in recital on the afternoon of June 12. Those scheduled to appear were Jarmilla Tetter, Ruth Johnson, James Di Biase, Frank Smith, Gertrude Musier, Helen Lysak and Gretta Owen. The Toy Orchestra played Schumann's Little Romance and the chorus was heard in Beethoven's *The Heavens Are Declaring*.

E. Robert Schmitz will be the soloist with the Cincinnati Symphony Orchestra on January 22 and 23. The distinguished French pianist will play the Tansman Concerto No. 2, which is dedicated to Charlie Chaplin. Another engagement for next season for Mr. Schmitz is a recital in Bellingham, Wash., on February 2.

Charles Lee Tracy left New York on June 11 for Burlington, Vt., where he will have charge of the piano department at the University of Vermont Summer School.

Pauline Winslow's two love-songs—*Roses of Youth*, and *Only One Hour*—were sung by Lloyd Morse, tenor, at the Poetry Week meeting, Federation Hotel, New York, May 26. These songs, rich in melody and harmony, were so well sung by the tenor,

and so much enjoyed, that he added another Winslow song, *Spirit of the Rose*. The composer was at the piano, and received many personal compliments on the beauty of her songs.

Pauline Winslow and John Prindle Scott were special guests at the May 14 Women's Glee Club concert at Syracuse University. Miss Winslow is fast making a fine reputation as a composer of very singable and effective songs; Mr. Scott needs no introduction to American audiences.

## San Francisco Opera Plans Announced

The San Francisco Opera Company, in announcing the completed plans for its ninth annual season, to be held at Civic Auditorium, September 10 to September 29, promises the most interesting and the best cast season in its history. Its highlights are: a premiere of a modern French opera as a spectacular opening performance; famous singers from the Metropolitan, La Scala, Paris, Berlin, Vienna, and Bayreuth; three of Wagner's most popular scores with German casts; great artists in favorite Italian operas; four new operas in the repertoire; a new *Carmen*.

The new operas include Henri Rabaud's *Marouf*, Verdi's *The Masked Ball*; and Lo-hengrin and *Die Meistersinger*. The revivals are, (in Italian) *Aida*, *Andrea Chenier*, *Madame Butterfly*, *Il Trovatore*, *Tosca*, and *La Boheme*; (in French) *Carmen*; and (in German) *Tannhauser*.

The artists' roster will include: Maria Mueller, Yvonne Gall, Faina Petrova, Luisa Silva, Maxine Castleton, Gotthelf Pistor, Friedrich Schorr, Andreas de Segurula, Arnold Gabor and Marek Windheim; Elisabeth Rethberg, Eva Gruninger Atkinson, Zaruhi Elmassian, and Audrey Farncroft; Mario Chamlee, Giovanni Martinelli, Ludovico Oliviero, Tudor Williams, Ezio Pinza, Louis D'Angelo, Giuseppe Danise, Millo Picco and Eugenio Sandrini.

The conducting staff will be made up of Gaetano Merola, Hans Blechschmidt, Wilfred Pelletier, Pietro Cimini, Karl Riedel, and Antonio Dell'Orefice.

## Connecticut College to Present Mr. and Mrs. Hughes

Edwin and Jewel Bethany Hughes will appear in a two-piano recital at Connecticut College, New London, Conn., on November 4 next, three days prior to their first New York recital of the season at the Town Hall on Saturday evening, November 7.

## White's New String Quartet Played

Bernard Sinsheimer, who is now teaching at the Ecole Normale de Musique of Paris, recently played Clarence Cameron White's string quartet with the school quartet. Mr. White is now living in Paris, occupying himself entirely with composition. He is writing an opera of which the sketch is complete and the scoring under way.

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CATHERINE GERTRUDE BIRD, 103 Elliot Street, Detroit, Mich., June 15.  
JEAN WARREN CARRICK, Dean, 160 East 68th Street, Portland, Oregon, June 8; Chicago, Ill., July 24; San Francisco; Los Angeles; New York.  
DORA A. CHASE, 44 Gates Ave., Brooklyn, N. Y.; 76 East 79th St., New York City.  
ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; Cincinnati; Toledo; Indianapolis, Ind.; Buffalo, N. Y.; Pasadena, Calif.  
BEATRICE S. EIKEL, Kidd Key College, Sherman, Texas, June 1.  
IDA GARDNER, 17 East 6th Street, Tulsa, Okla., June 8.  
GLADYS MARSALIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex., June 8; Colorado Springs, Colorado, July 27. Mexico City (in Spanish) 1932.  
FLORENCE GRASLE CAREY, Michigan State Institute of Music, Lansing, Mich.  
HARRIET BACON MACDONALD, 6010 Belmont Ave., Dallas, Tex.; 1422 Battery St., Little Rock, Ark.; 1344 Detroit Ave., Cleveland, O.  
MRS. WESLEY PORTER MASON, College of Music and Arts, Dallas, Texas; Wichita, Kans.; 10320 Walden Parkway, Chicago.  
MRS. LAUD GERMAN PHIPPIN, 3504 Potomac Ave., Dallas, Tex., June 6; 1115 Grant Street, Denver, Colorado, July 27.  
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., June 15; also Jan. and Nov. each year.  
VIRGINIA RYAN, 76 East 79th Street, New York City, June 15.  
STELLA H. SEYMOUR, 1419 S. St. Mary St., San Antonio, Tex., June 15.  
CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.  
GERTRUDE THOMPSON, 508 West Coal Ave., Albuquerque, N. M., June 1; Phoenix, Arizona, upon arrangement.  
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

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## HARP ENSEMBLE PLAYS AT COMMENCEMENT



YOLANDA GRECO, HARPIST, LEADING THE HARP ENSEMBLE

(pupils of A. Francis Pinto at the New York College of Music) at the commencement exercises of the New York College of Music, held at Town Hall, June 19. The members of the harp ensemble, some of whom are pictured above, include the following: Elizabeth Blewitt, Victoria Brown, Mary C. Brubaker, Beatrice de Bussy, Mabel Cameron, Florence Darrow, Yolanda Greco, Helen Harrison, Mignon Laird, Margherita Lichti, Kathleen Meagher, Laura Perlitch, Ruth Seiderman, and Frances Wagner. New honors were conferred on Miss Greco, who had the high examination percentage bestowed in the harmony and composition classes of Dirk Haagsmans and August Fraemcke. A diploma was conferred on her by the New York College of Music on this occasion. Miss Greco made her debut at Town Hall, New York, in 1929, and was unanimously acclaimed by the press. Her musicianship plus personality resulted in numerous engagements. Her record for variety of programs and fine press comments during the past season have placed her among the outstanding young artists of the day. *Pathe News* has arranged to make a sound picture of Yolanda Greco and the harp ensemble.

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## STUDIO NOTES

### LEON CARSON

Teaching at the New York and Nutley, N. J., studios of Leon Carson continues despite the warm days, and many of the pupils are still actively engaged in filling scheduled vocal engagements.

Leon Carson, tenor, was heard at the recent Guest Afternoon and Musicales of the Friday Afternoon Club (Nutley) singing classic and modern numbers by Caccini, Schubert and others. The local critic commented in part as follows: "Mr. Carson was in excellent voice and delighted those present with his artistic and finished interpretations of the various types of songs rendered."

Helen Kruege, soprano, was heard in New Haven, Conn., on June 12. Ethel Bennett, soprano, appeared this month successfully in concert and church at Ocean Grove, N. J., Brooklyn, N. Y., and Ozone, L. I., where her rich lyric voice attracted considerable favorable comment.

Grace McManus Smith, soprano soloist at St. Patrick's Cathedral, Newark, N. J., was guest artist at the Woman's Club of Passaic, N. J., on May 21. The Passaic Daily Herald stated, among other favorable comments: "She immediately established herself as a soloist who not only possesses a clear, sweet voice, but as sweet and charming a personality. Her tones are soft and lovely and her diction perfect."

Elizabeth Eckel, soprano, was recently heard in concert and church in Washington, N. J., Easton, Pa., and Passaic and Rutherford, N. J. Katherine Eastment, dramatic soprano, recently sang at the Parent-Teachers' Association musicale in Rutherford, N. J., and also as soloist at the Vicent Methodist Church, Nutley.

The Carson Studios will close for the season on August 1, and will re-open on September 15.

### VERA J. KERRIGAN

The annual piano recital by pupils of Vera J. Kerrigan, accompanist and teacher of piano in Nutley, N. J., and New York City, was held at the Nutley Field Club on May 28.

Miss Kerrigan, who is also the regular accompanist at the Leon Carson studios in New York City and Nutley, N. J., presented in a charming manner both elementary and advanced pupils in a varied and well arranged program of solos and duets, all of which were rendered in a competent and interesting manner. A thorough grounding of the musical and mechanical fundamentals was apparent in the work of the younger pupils, together with a marked sense of rhythm and a firm touch permitting tonal production of excellent quality. In addition to these characteristics the advanced pupils exhibited a high degree of technical and interpretative development. The duet and solo numbers of the afternoon were from compositions by Beethoven, Von Weber, Chopin, Haydn, Ewing, Heller, Howell and others.

The assisting vocal soloist was Madeline Mocilnik, a young soprano from the Leon Carson studios, who sang two groups of songs by American composers. Her voice of delightful lyric quality and her clear diction and interpretative ability received cordial recognition from the audience present.

### WILSON LAMB

On June 1, at the Orange, N. J., studio of Wilson Lamb, well known vocal teacher, the final of a series of three recitals took



WILSON LAMB

place before a large and enthusiastic audience.

The Wilson Lamb Male Singers Quartet sang Somebody's Knocking at the Door, by Johnson, with dramatic climaxes and excellent interpretation. This quartet has done

considerable professional singing. Bernadene Mason, well known contralto, sang numbers by Wolff, Verdi, Saint-Saens, Johnson, Brown, Burleigh, Finden and Gretchaninoff. Her rich voice of wide range rang out clear and clear in the large auditorium. Many encores were demanded. Louetta Chatman, lyric coloratura soprano, who will make her debut at Town Hall next season, offered arias from Mignon, Manon, Dinorah, and three songs by Curran, Bayly and Gounod. She is a vivacious vocalist with a voice of lovely quality and considerable flexibility. All of her songs were excellently sung and she, too, was obliged to give encores. Thomas Richmond, baritone, who made his debut at Steinway Hall in New York this season, and who won excellent commendation from the press, gave a fine exhibition of his ability in songs by Mozart, Rachmaninoff, Massenet, Moussorgsky and Dvorak; Mr. Richmond is the possessor of a voice of wide range and fine quality, which is particularly suited to dramatic songs.

At the conclusion of the program a few remarks and introductions were made by the "golden-voiced master of ceremonies," Alice B. Russell. Cora Wyn Alexander, Ruth Humphries and Margaret Hunter were the accompanists of the evening.

### SIBYL SAMMIS MACDERMID

The May recital in the well known Sibyl Sammis MacDermid studio served to introduce Marian Martin, soprano, and Mrs. Jack Cohn, mezzo soprano, in a joint program, with Beatrice Haskell at the piano. Besides the several individual groups, the singers were heard in two popular duets—The Waters of Minnetonka (Lieurance) and the Barcarole from The Tales of Hoffmann by Offenbach.

Miss Martin disclosed a voice of much beauty and flexibility in the Caro Nome aria by Verdi, and another aria, from Puccini's Manon, evinced good style and schooling. Songs by Parker, Gilberte, Strickland, MacDermid and Beach further brought forth her ability to color and bring out the mood of the texts. Altogether Miss Martin is a charming singer and had a most successful debut.

Mrs. Cohn sang a group of James G. MacDermid's songs with a voice of much appeal and with good vocalization, and later a group in German by Schumann, Bohm and Grieg, with fine diction and understanding of her songs. The evening was a particular success, for the singer was being heard for the first time by critical friends, who were astonished at her confidence and repose. Both vocalists were much applauded.

### IRMA SWIFT

Mme. Swift, who, for the past few years, has been conducting a class in The Principles of Singing at Hunter College, New York City, recently presented the following pupils in a class recital at the Hunter College auditorium: Ann Murphy, Lenita Murphy, Bertha Goldsmith, Gertrude LiMandre, Sadie Sakloff, Anna Schwartz, Helen Force, Christine Engelman, Gertrude E. Lyon, Mary Dunstadter, Florence Lind, Gertrude Eberwein, Helen Molloy, Gertrude Beck, Florence Schneider, Harriett Bloom, Dr. Adie Stanford, Josephine Bauman, Mary McCaffrey, Jean Damerast, Marguerite McDevitt and Jean Sharf.

(Continued on page 33)

### Ohio Federation Prize Awarded

Mrs. Charles Cooper, chairman of the Composition Prize Competitions, announces that Excalibur, by the late Louis Adolphe Coerne, of Brookline, Mass., has won the award of \$1,000 for a symphonic poem offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman-Kelley, president. The judges were Dr. Artur Rodzinski, conductor of the Los Angeles Symphony Orchestra;

## TO TEACH ALL SUMMER



S. CONSTANTINO YON,  
who will remain in America this summer for the first time in some years. Mr. Yon will teach in his Carnegie Hall, New York, studios, devoting much time to the instruction of sight reading and solfeggio in addition to work with his vocal and instrumental pupils.  
(Photo by Grau Salon of Art, Inc.)

Dr. Modest Alloo, Dean of Music, University of California, Berkeley, and Edward Schneider, of San Francisco. Dr. Coerne composed about six hundred compositions, of which about four hundred are published. Excalibur, his last and greatest work, will be performed by the San Francisco Symphony Orchestra on June 23 under the direction of Walter Damrosch.

### Florentine Grand Opera Company Scores in Trenton

The Florentine Grand Opera Company presented Verdi's Il Trovatore, June 8, at the Crescent Temple, Trenton, N. J. Principals in the cast were Anna Leskaya as Leonora, Elena Bussinger as Azucena, Edith House (Inez), Bernardo DeMuro (Manrico) and Ciro DeRitis (Conte di Luna). Other roles were taken by Mario Curci, Luigi dalle Molle and Charles Marsini. Walter Grigaitis was the conductor.

The entire performance was one of finished excellence. Mr. DeMuro, a noted Italian tenor, was heartily applauded for his work, as was Miss Leskaya. Miss Bussinger, an American girl, received the plaudits of the audience, creating a most favorable impression in both the dramatic and lyric phases of her art. The fine work of Mr. Grigaitis was reflected in the orchestral and choral music and in the general smoothness of the performance. The audience was so enthusiastic that frequent encores were the rule.

### Mr. and Mrs. Hughes Honored

Mr. and Mrs. Edwin Hughes were guests of honor at the annual commencement dinner given by the Fort Worth Conservatory of Music on June 8. Following the dinner Mr. Hughes gave an address on the Educational Value of Music. These well known pianists will return to New York on June 30 to make final preparations for the opening of Mr. Hughes' fifteenth annual Summer Master Class, which begins July 6.

### Hempel to Sing at New Waldorf

Frieda Hempel will sing at the new Waldorf-Astoria Hotel, New York, on December 8, and will give a New York recital, November 29. The soprano will make a coast-to-coast concert tour next season.

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## A Cappella Music Best for the Masses

### Unaccompanied Singing in High Schools Stimulates Interest in Music—Achievements of the Senn Chorus

BY NOBLE CAIN

A cappella music in the high schools renders a real service educationally because it educates the mass as no other type of choral singing does. And mass education is the far cry of every conference and convention as well as every text book on the matter today.

The reason this type of music performs this function so well is that there are no soloists, no casts, no principal parts, no accompanist, no scenery, no dramatics. Where such things occur the chorus is generally a supporting element of the other things. There is no question but that the operetta is a very interesting and entertaining thing in our high schools but, stripped of its tinsel and general glory, the fact remains that it is recreational as an end in itself. Music should indeed be recreational but only as a means toward the end of general culture. Classes in English might as well study "true confession" magazines, comic sections of newspapers, current events, etc., or perhaps the styles of Will Rogers and Chick Sales. That would be English and it would be recreational but no English teacher would think of having such material for daily work, and yet the music teacher is often criticized unless he brings out a lot of music that is on a par with just such material, on the ground that the "music hour" must allow the students to "relax" from their other heavy "solids." Away with such bosh! Let's give our music students just as stiff an assignment as they have in geometry or Latin and it will be surprising how much their interest in the thing will grow and hold over into adult life.

The Senn Chorus of four hundred voices is an example of how well they like it. The chorus is elective. No one is required to take it and yet we have more applications than we can handle and are now planning to make room for more groups to rehearse. The chorus began with a small glee club of sixty voices accustomed to the usual glee club repertory. Experiments were made from year to year with operettas, part songs, oratorios, cantatas, etc., but the popularity of the group from a subjective standpoint did not manifest itself in increased attendance until the a cappella style was adopted exclusively. The choir even pays for its

own music and has paid for and now owns six hundred vestments of green and white silk, the school colors. All music is memorized and sung without even a piano on the stage.

This group sang, May 28, at Orchestra Hall, Chicago, Bach's motet, Jesu Priceless Treasure (recently sung by them for Dr. Damrosch on the chain hook-up for National Music Appreciation Hour), Arnold Bax's I Sing of a Maiden that is Mateless, Max Reger's Palm Sunday Morning and works by Palestrina, Thomas Tomkins, and several of the new English school, such as Cyril Jenkins and his pupil Jules Harison.

Musicians will recognize that in singing these things the chorus has tackled some of the most difficult works yet written, and yet they do it well. The tendency is often to underestimate the abilities of these high school youngsters. Make no mistake, the high school boy and girl of today are keen minded and able to do much more difficult things than they were even ten years ago. A music supervisor of today has to "get a move on" to keep up with them.

There is no question but that the inherent music in everyone will best show itself in a cappella singing. It educates the mass. It attracts more singers. It has better educational values and lastly, it holds over better into adult life. This kind of work will eventually again fill the thinned ranks of many choral societies. Four hundred voices are not necessary. Any number which will allow for one voice on a part is sufficient. Get started. More will follow. It means hard work but it pays in the great experiences that are the sure heritage of a conscientious chorus director.

#### Informal Musicales at Sontag Studio

Wesley G. Sontag, composer-violinist-teacher, presented one of his students, Harold Rizzi, in an informal studio musicale on June 6, the occasion being the annual tea which he gives to mothers of children who are studying, or have studied, with him.

The short program played by Master

Rizzi, with Mr. Sontag at the piano, consisted of Sarabande e Giga, Corelli; Deux Menuets, Rousseau; Gavotte en Rondeau, Lully; Corelli's La Follia Variations, which was played with good style and tone, and closed with three delightful short pieces by Handel, Field and Carl von Weber.

## PUBLICATIONS

CREATIVE MUSIC EDUCATION, by FREDERICK WILLIAM SCHLIEDER (Collison Klingman, Brooklyn, N. Y.)—The significance, the psychology and the elements of music are understood by nobody more thoroughly and deeply than by Frederick William Schlieder, inventor and successful exponent of a method of Creative Music Education which is as remarkable for its originality as for its efficiency. Mr. Schlieder has made a profound study of the child mind, and, if there is the slightest indication of musical talent in a young one he can develop it to the utmost extent. He is a psychologist, philosopher and master musician.

The booklet he has just issued "at the request of creative music teachers and their supporters, who have felt the need of concise statements relative to the writer's Creative Principles in connection with music education," contains in its forty-four pages an astonishing number of wise, just and scientifically correct aphorisms on the development of the musical sense and the faculty of musical self-expression in children and young people.

The nine chapters of the booklet are entitled, respectively, Music in Need of a Meaning; The Approach; A Basic Definition; The Source; Self-Expression; Rhythm; The Power Behind the Plan; Talent; Is it a Gift?; Improvisation—its Background; Problems.

All through the originality of viewpoint, the deep insight into the minds and souls of children and the unerring logic arrest the attention. Not only can Frederick William Schlieder MAKE young people compose, but he can put his ideas into cogent literary form for the benefit of the countless teachers throughout the country (and for that matter the world) who are following in his footsteps.

#### Songs

THE CHALICE OF YOUR LIPS, by PAULINE WINSLOW (Harold Flammer).

ONLY ONE HOUR, ROSES OF YOUTH, SPIRIT OF THE ROSE, EMBERS, LO! I AM THE CHRIST, ENCORE SONG, and A LITTLE COON'S DILEMMA, by PAULINE WINSLOW (Muse Publishing Co.).

#### CHORAL MUSIC

SPANISH DANCES by MORITZ MOSZKOWSKI (arranged for mixed chorus and for women's voices). (Ditson.)

#### ORGAN

FOUR SHORT PRELUDES by ARTHUR G. COLBORN (Ditson).

MAY NIGHT by SELIM PALMGREN (Ditson).

TOCCATA JUBILANT by ROLAND DIGGLE (Ditson).

CLOUD ON SINAI by R. DEANE SHURE (J. Fischer).

VOICE OF THE DESCENDING DOVE by R. DEANE SHURE (J. Fischer).

CYPRESS GROVES OF LEBANON by R. DEANE SHURE (Ditson).

#### PIANO

A PROGRAM OF EARLY AMERICAN PIANO MUSIC, collected, edited and arranged by JOHN TASKER HOWARD (J. Fischer).

MENUETTO AND TRIO by BACH, transcribed by CARL FALLBERG (Summy).

DANCE MOODS by LILY STRICKLAND (J. Fischer).

#### PIANO, FOUR HANDS

FIREBRANDS by L. LESLIE LOTH, arranged by LOUIS VICTOR SAAR (Summy).

WALTZ OF THE FLOWERS by TSCHAIKOWSKY, arranged by KARL DUBBERT (Summy).

FIVE ADAPTATIONS OF BACH'S TWO-PART INVENTIONS, arranged by GUY MAIER (J. Fischer).

#### Harold Land Writing Book on Church Music

Harold Land, well known American baritone, is writing a book entitled Thirty Years in Church Music. This should prove illuminating and of great interest to church musicians and aspiring young artists, especially as the baritone has had a vast experience in church, concert and oratorio work and has been baritone soloist of St. Thomas' Church in New York for many years.



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## An Interview With Frederick Cromweed

### Well Known Pianist, Accompanist, Teacher and Coach Tells of His Interesting Work

A pleasant, informal luncheon will sometimes bring out the secret ideas of even a pianist and teacher.

It was in the early afternoon that we dropped in on Frederick Cromweed at his studio for a brief chat with him. This young American artist, by the way, is the accompanist at the studio of Luella Melius,



FREDERICK CROMWEED

for her repertoire classes and is engaged in like capacity with Stephen S. Townsend, noted choral director and voice-pedagogue.

Although Cromweed has now been spending most of his time at his private studio teaching piano and theory as well as coaching student-singers for the past two seasons, his memory is fresh with successes of past concert tours as soloist and accompanist throughout America.

His copious book of press criticisms reads well. He accompanied Leo de Hierapolis, leading baritone for the Philadelphia Grand Opera Company, at the Washington Heights Civic Club on April 27.

"Don't you believe it would be nicer to be entirely a soloist instead of combining it with so much accompanying?" we asked.

"No, it is the knack of feeling a real artist's interpretation, and supporting him or her sympathetically, that also broadens the accompanist for solo insight as well. It is this peculiar understanding of another's viewpoint that develops a more piercing knowledge of what the composer himself intended. The ideal artist frequently 'subjugates' the virtuoso urge from within, or at least strives for a 'balance of power' between the bravura and musical nicety."

"Well, why is it then that so few soloists make altogether satisfying accompanists?"

"Ah, that is because they do not 'turn their hands' to it with continued persistency. The young piano soloist who is a 'comer,' we'll say, meets a number of vocalists, plays for them, and is advised to 'follow' them. He more often than not finds the young singers (and some older ones) far below his interpretive standards of musicianship, and then and there 'vows' to be a soloist only. Thus his potential talent for artistic accompanying is 'nipped in the bud' from 'lack of practice.'"

"What do you think of the phrase, 'Musicians and singers'?"

"I think it is cruel and harsh to the many singers who are musicians. Yet it ought to arouse the many, many singers who are not musicians, or merely musicians . . .

after a fashion. It is this latter vast army who should master solfeggio, study of intervals, correct pitch, and acquire at least a moderate proficiency in piano and theory."

"Yes, but most voice specialists teach most of those subjects."

"That is true. Yet much time is required on nothing but voice-technic and scientific tone production which of course is most vitally important and indispensable. Then this trained tone has to be applied in due time to songs in order to take on the desired emotional color. The beginner must sing songs sooner or later. Alas! It is usually 'sooner.' The famous 'doctors' of voice are accordingly obliged to spend what amounts to hours and hours on endless details of tempo, pitch, entrances, 'cut-offs,' elemental phrasing, pronunciation, rhythm, nuance and what ought to be the 'taken for granted' essentials of musicianship. Hence the pupils will spend \$10.00, \$15.00, or more, on mere details, when the great specialists would much prefer to work out the finer points involved in the intricate art of a really superior vocal technic and the rare musical finesse."

"What phase of piano do you enjoy most in your teaching?"

"I naturally prefer bringing the student 'into his own' in his inner visualization of the inspired content of the composer. His own personality will assert itself naturally if he is among the musically 'faithful.' Technic and 'touch' are synonymous in the sense that these phases are retroactive. A comprehension of touch (the control of key-levers and muscular responses) will induce a 'feeling' from 'within-out' and from 'without-in' for intelligent musical expression. Many a player who is abundant in talent 'puts his foot in it' because of faulty pedaling and he often 'puts his finger in the (musical) pie' from a false idea of touch, due perhaps to misinformation. Piano keys are levers. Why not treat them as such. They should be levered down (in the right way) and not hammered down by 'blows,' you know. So you see, I am almost as much of a fanatic on touch as the vocalists are on their pet tone. Oh yes, pianists, some of them, I mean, know how to 'place' their pianistic tone. Yes sir, they do. Will you excuse me now? One of my serious responsibilities is ringing the bell for his work at my 'music factory' here."

### A Feast for the Singers

Must poems be only of words? Isn't it quite possible that there was a tenth muse—one who presided over the epic destinies of a roast or the lyric fate of a sauce?

Surely, Gastrohymnia—let us call the fair muse thus—must have inspired that chef of chefs, Monsieur Verlogieux, of the Savoy, London, in the preparation of an epicurean feast which he composed and dedicated to Rosa Ponselle and Feodor Chaliapine.

Both artists are at present in London for the Covent Garden opera season.

To the luxurious dining-room of the Savoy overlooking the Strand, with the Thames a grey ribbon beyond, Miss Ponselle and Mr. Chaliapine were ushered and received by Monsieur Mavette, the manager, and Monsieur Verlogieux, maitre-chef to Nicholas, last of the Czars, during the Russian Imperial régime.

The decorations were red roses in profusion—fragrant and full-blooming.

A hidden orchestra played an hors-d'oeuvre of Tchaikowsky as obligato to the silver platter of Russian delicacies served as prologue to this gastronomic poem.

Caviar, peppered with shredded onions; sigi, direct descendants of that succulent fish of the Neva, which were never caught by fishermen until the priest had first blessed the waters; rastegaves—bits of rice, onions, fish and cheese hidden in a mantle of crisp brown pastry; and vestiga, a favorite dainty known only to Russians and procured from the spine of the sturgeon. With the hors-d'oeuvre vodka was served.

The music changed to a fox-trot, That's My Weakness, and the fish course was served. It was featured on the menu as "Un faible de la grande Ponselle (A weakness of the great Ponselle), and proved to be lobster cooked in wine and served on a bed of rice. With this course was served an amber Hochheimer of 1921, but this might just as well not have been, so far as Miss Ponselle was concerned, as she never touches alcohol.

The roast, entitled "Le ténor des basses-cours" (The Barnyard Tenor) and orchestrally accompanied with excerpts from Le Coq D'Or, was couched in sonnet form—the "envoi," a Château Latour vintage of 1920.

Salad à la Ponselle with music by Puccini, and crowning lyric of the feast, slices of chilled peaches with strawberries submerged in a purée of strawberries with a dash of Kümmel.

The orchestra played softly, Drink to Me Only with Thine Eyes, conversation mellowed, while from her far-off retreat on Mount Olympus, Gastrohymnia paused to smile.

### St. Cecilia Choral Club Concert

The St. Cecilia Choral Club, Henrietta Speke-Seeley, president and conductor, gave a unique costume concert, covering periods from the landing of the Pilgrims to the present, before a large assemblage in the Parish hall of the Church of the Advocate, New York. Solos and choruses appropriate to the different periods were sung. The Prologue was given by Carrie Mente and Adelaide Minderman, assisted by Charles Newman. The Puritan Church scene was most effective. Evelyn Spencer as Priscilla and Florence Boekell as the Indian Girl brought forth

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much applause. The Pantomime, The Sweetest Story ever Told, The Minstrels, and the Gay Nineties were warmly received by the audience. The latter part of the program was devoted to up to date selections. The Chorus was assisted by Alice Wardell, Ida Kalb, soloists, Mmes. Kalb, Wintle, Fleming, Paetzold, quartet, and Harold Bill in an incidental solo.

Mrs. Seeley as Mistress Seeley, leader of a Colonial Chorus and Jennie Hill, soprano soloist, carried off the honors of the Colonial period. Mrs. John Edwards and Edmund B. Childs were co-chairman of costumes. Mrs. George N. Deyo and John W. Worth, accompanists.

### Vreeland to Appear With St.

Louis Symphony

Jeannette Vreeland will be first soloist of the 1931-1932 season with the St. Louis Symphony Orchestra. Other engagements of this popular soprano for next fall include an appearance in Elmira, N. Y., and a recital—her third in three consecutive years—in Hollidaysburg, Pa.

### Millicent Russell and Frank

Mannheimer Sail

Frank Mannheimer, American pianist, and Millicent Russell, contralto, both recently sailed for Europe. Miss Russell will return to America early in October. Mr. Mannheimer arrives in February for his first concert tour in his own country.

## Tivoli Opera House Is to Become San Francisco's Leading Concert Hall

SAN FRANCISCO, CAL.—Through Selby C. Oppenheimer, well-known San Francisco manager, and J. B. Levison, president of the Musical Association of San Francisco which maintains the San Francisco Symphony Orchestra, comes the announcement that the Tivoli Opera House will henceforth be the place wherein the Selby C. Oppenheimer Subscription Series of concerts and the San Francisco Symphony Orchestra's regular symphonies and "Pop" concerts are to be given.

The Tivoli Opera House is regarded by San Franciscans with the same amount of pride as is the Metropolitan Opera House by New Yorkers. Its history is unique. Prior to the San Francisco earthquake and fire in 1906, the Tivoli Opera House was the artistic center of this city, wherein music lovers enjoyed seasons of light, comic and grand opera. Therein, it will be recalled, Luisa Tetrazzini made her sensational American debut as Gilda in Rigoletti, with Giorgio Polacco conducting the orchestra.

Within a few years after the disaster that completely destroyed the city by the Golden Gate, the Tivoli Opera House was rebuilt according to the most modern architecture and with full technical equipment. A visit to this city by the Chicago Opera Company in 1913, with Tetrazzini appearing on the opening night in the same role with which she made her San Francisco conquest was the Tivoli's fitting first attraction. Since that time various other

operatic companies, as well as many world famous instrumentalists and vocalists have been heard there.

Selby C. Oppenheimer's decision to take his attractions from the huge Dreamland Auditorium to the Tivoli Opera House was made because he has long felt that concert-goers could better appreciate the art of violinists, pianists and singers in a smaller and more intimate environment. The capacity of the Tivoli is 2,000, which is ideal for a concert hall. Its acoustics are well-nigh perfect, and from any seat throughout the entire house a full view of the stage can be obtained.

On Oppenheimer's fall and winter subscriptions series at the Tivoli are such names as Lawrence Tibbett, Richard Crooks, Grace Moore, Percy Grainger, Kathryn Meisle, Jacques Thibaud, Georges Enesco, Sigrid Onegin, Jose Iturbi, Harold Kreutzberg and his company of dancers and Florence Easton.

Mr. A. W. Widenham, manager of the San Francisco Symphony Orchestra, has issued a statement to the effect that the reason for transferring the symphony concerts from the Curran Theatre to the Tivoli is to meet the demand of the public for evening performances, which heretofore have been impossible, owing to the booking of theatrical attractions in that theater. The San Francisco Symphony Orchestra next season will be again conducted by Issay Dobrowen and Basil Cornaro.

C. H. A.

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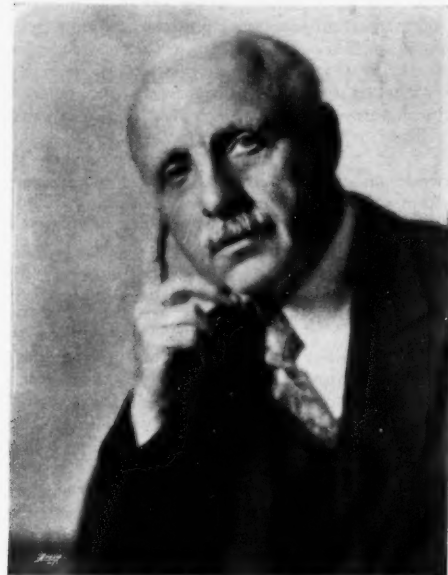
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### Carl Roeder Pupils Heard in Outstanding Recital

A piano recital of uncommon interest was given by a group of artist-students of Carl M. Roeder at the American Art Galleries, New York, on June 5, before an audience that crowded the auditorium and emphatic-



CARL M. ROEDER

ally placed its seal of approval upon the manner in which a program of comprehensive range and exacting demands was presented. Throughout this program an unusually high artistic standard was consistently maintained, the playing of all the young artists eloquently demonstrating the excellent schooling in solid musicianship and all the finer phases of the art of piano playing that they have received at Mr. Roeder's hands. It was significant that whatever composer they had to interpret they all seemed to have the faculty of entering understandingly into the essential spirit of the composition and successfully projecting it, while not the least gratifying feature of the work done was the abundant evidence that

the individuality of each student had been carefully guarded and developed within legitimate bounds.

One of the outstanding contributions was the playing by Doris Frerichs of the Bach-Hess Chorale Prelude, Jesu, Joy of Man's Desiring and Chopin's Fantasia in F minor, performances that revealed not only natural gifts of a high order but fine musicianship and excellent pianistic equipment. Her sympathetically felt and admirably adjusted playing of the Bach number was possibly the high-water mark of the program. Miss Frerichs, a former Bamberger Scholarship winner, was awarded the Faculty Scholarship in the graduating class of the Institute of Musical Art this spring.

Another strong feature was the brilliant and well-rounded playing of the Chopin Scherzo in C sharp minor and Liszt's Prelude in D flat by Edith Schiller, this year's winner of the gold medal in the Music Week Association's open class contest, while Mary Siegal, a close runner-up in the same contest, encompassed the difficulties of Schumann's Novellette in D, opus 21, and Liszt's Waldesrauschen with noteworthy ease and brought to both much musical imagination and sensitive feeling.

A marked flair for virtuosity was displayed by Robert Riotte, last year's winner of the Bamberger Scholarship, in the D minor Prelude of Chopin and Busoni's version of Liszt's La Campanella, grouped with Debussy's La Cathédrale Engloutie, and an essential sympathy with the French school by Therese Obermeier in her colorful delineation of Ravel's Ondine and Debussy's L'Isle Joyeuse. Admirable performances were also given of Scriabin's Etude in D flat by Miss Obermeier; Chopin's Nocturne in D flat, opus 27, and the Brahms Capriccio in B minor, opus 76, by Harriet Merber; Debussy's Reflet dans l'Eau, Brahms' Intermezzo in C, opus 119, and Liszt's Gnommenreigen by Marjorie Fairclough; Schumann's Arabesque and Chopin's A flat Valse, opus 42, by Neura Grunes, and the first movement of Beethoven's Waldstein Sonata by Katherine Braun, another Roeder pupil who distinguished herself in the recent Music Week Association contests.

L. H.

tion of Wm. John Marsh's Flower Fair of Pekin has had a successful season. H. F. C.

WASHINGTON, D. C. On May 27 the Chaminade Glee Club of Washington, D. C., gave its tenth anniversary concert at Barker Hall, Y. W. C. A.

Esther Linkins, organizer and director of the club, deserves much credit for the good work that she is doing with the organization. The Glee Club is composed of about forty female voices.

During the entire concert the club showed evidence of good training and painstaking rehearsing. Miss Linkins secured fine nuances throughout the program.

It is interesting to note that the Chaminade Club does not neglect American artists and composers, for both the contributing artists of the evening and the major part of the composers were Americans. I. L.

### Giannini Ends Tour Abroad

Dusolina Giannini has just brought to a close one of the most successful tours she has ever made in Europe. In the past three months she has fulfilled thirty opera and concert engagements in Germany, Austria and Hungary. Press dispatches on several occasions reported the tremendous sensation she made, particularly in Hamburg, where she was recalled forty times following her performance in Tosca. Another outstanding appearance was as soloist with the Berlin Philharmonic Orchestra, under the baton of Bruno Walter, when she sang Casta Diva from Norma and Divinites du Styx from Gluck's Alceste. Giannini's itinerary on this tour included Jena, Frankfurt, Stettin, Berlin, Halle, Darmstadt, Wiesbaden, Essen, Danzig, Breslau, Königsberg, Kiel, Vienna, Budapest, Köln, Düsseldorf, and Eberfeld.

During the summer she will devote a large part of her time to making records and attending the Bayreuth Festival. She will resume her European tour early in September, fulfilling another thirty engagements before Christmas. She plans to return to the United States to begin her American season on January 25.

The scholarship offered by Mr. Hughes has been won by Mrs. Virgean England Estes, a well known pianist of Texas. Two partial scholarships offered by Mr. Hughes were won by Helen Boren and Vivian Harder Johnson. Many well known pianists are availing themselves of his teaching during his master class.

Another New York pianist, who is holding his second master class in Fort Worth, is William Beller, of the Juilliard Foundation, New York. His opening recital of the season was held May 31 at the Crystal Ball Room of the Texas Hotel. Mr. Beller deepened the impression made last year and showed that he merited the fine opinion of the press in New York after his appearance in Town Hall last season.

The professional scholarship offered by Mr. Beller was won by Margaret Bassett Johnson, of Dallas, and that of the advanced students by Margaret McLaughlin, of Fort Worth.

Helen Fouts Cahoon, who has completed her second season as professor of voice at Texas Christian University, will sing a series of morning musicales in Fort Worth and Dallas, in addition to her teaching until August 1, at which time she will return to Chicago for a brief visit and repeat her series of musicales at Ludington, Michigan, where she has taught for several summers.

The Losh Institute of Music has a large enrollment not only for the regular private pupils but also for a large enrollment for classes in theory. Mr. Losh, director of Harmony Club, Arions, and a recent produc-

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NEW YORK JUNE 20, 1931 No. 2671

A glee club is often more gleeful than its audience.

The radio enables those who "hate" jazz to enjoy it in private.

The reason so many vocal students fail so quickly is that they study so quickly.

The possession of a conservatory graduation diploma does not necessarily make its owner a diplomat.

In the beginning all was perfect. The garden had Eve, but no one wrote a song about her called The Only Girl.

When Cicero wrote "The habit of agreeing seems to be dangerous and slippery" was he thinking of music critics?

New York State has a law to prevent the sale of fake stocks, but it has no law to prevent the sale of fake music lessons.

Nearly all things look brighter in the morning, but that does not include some of the notices of one's recital given the evening before.

Fashionable circles are more interested in good music than formerly. Or have they merely become bored with golf, bridge, motoring, riding, cocktails and dancing?

"One today is worth two tomorrows," as an artist replied to his manager who had said: "I haven't any dates for you just now, but wait till you see what I shall do for you next season."

In the scheme of world valuations a fairly good checker player and a fairly good ukulele player seem to occupy the same position of importance, except that the u. p. makes more noise.

The climax of the Mischa, Toscha, Jascha, Sascha era in music seems to have been reached at last. The Blue Bird Russian Revue, which Sol Hurok will manage on its American tour, is by Yasha Yushny.

One of the monumental pedagogical works in music is the Master School of Piano Playing and Virtuosity, by Alberto Jonas. The volumes have become standard in demand and enjoy extensive international vogue because of their authority and com-

## A European Survey

Leonard Liebling, editor-in-chief of the Musical Courier, is sailing for Europe today, June 20, on the SS. Europa, and will be abroad until August. Mr. Liebling's plans include visits to the European offices of the Musical Courier and to several of the foreign music festivals. His itinerary will also include London, Paris, Berlin, Dresden, Munich, Vienna, and Milan.

prehensiveness. It is interesting, therefore, to learn that the eminent teacher-author plans to publish some further works upon which he is assiduously engaged at present. His labors in that direction enforce his presence in New York this summer, the first to be spent here in many years by Mr. Jonas. He will utilize the opportunity to devote some of his time to teaching, an announcement which should please students who plan to join his classes, for New York is not the least attractive of summer resorts, what with the theaters, film palaces, nearby beaches, and the Goldman and Stadium outdoor concerts.

## We Rise to Declare

The entire musical world reads the MUSICAL COURIER, chiefly, of course, in the United States.

A newspaper circulation is a matter of slow growth, as everyone understands who is conversant with the methods of developing a newspaper property.

For instance, when the MUSICAL COURIER was started, over fifty years ago, the greatest efforts of its organizers produced a subscription list of only 800.

Before 10,000 copies of the MUSICAL COURIER could be printed and circulated in any one week, this paper had to be over eleven years old.

The present large circulation of the MUSICAL COURIER is the result of half a century of constant application, incessant experience, and extensive outlay of capital.

As we look back upon the way we have come, we find the paths strewn with the wreckage of other music papers that died of denutrition and the chill blast of public indifference. Of them all, only the MUSICAL COURIER succeeded in a superlative way, without bankruptcy or other impairment of financial credit, and became bigger, better, more useful, more powerful.

It is today the recognized greatest musical newspaper of the world—and the only American music paper known in foreign lands—gives its readers the best service, and its advertisers the most profitable returns.

The MUSICAL COURIER is proud of its record and its position of might and authority and feels that these paragraphs of self praise are based on outstanding merit.

At the end of this musical year we look forward with fine confidence to 1931-32, based on steadily growing circulation and bulk of advertising already placed for next season.

It is pleasant to record this condition, for it presages the good times that will soon return to every field of musical endeavor.

Our prosperity is bound up indissolubly with that of the musicians, for it is them we serve primarily and whose interests we have safeguarded and supported during the long existence of the MUSICAL COURIER. They answered with reciprocal loyalty and are our esteemed enduring clients and friends.

## A Matter of Taste

On the eve of the first performance of his first opera, the young composer announced that if the work was liked he would take the entire personnel out to a wine supper after the performance. Under the spur of this princely promise all hands did their level best, but alas and alack, the piece proved a dismal failure.

After the final fall of the curtain the crestfallen composer found himself all alone, crossing the stage toward the rear exit. As he was about to open the door he felt a restraining hand on his arm. It was that of a stagehand, the only other person still in the theater.

"Excuse me, sir," said that individual, "do you remember the promise you made us last night?" "What promise?" "Why, about the wine supper." "Are you trying to rub it in," angrily demanded the sad author. "Not at all, mister," answered the hungry husky, "I think your opera is fine."

## Not a Bad Idea

In a few days the American people will be celebrating another holiday—this time the anniversary of the signing of the Declaration of Independence. There will be parades and fireworks, meetings, speeches, and the general waving of American flags.

We believe in commemorating great events and impressing their importance upon the younger generation as well as upon the older folk. But the Fourth of July has come to be considered generally as a day when folks can forget work and get out into the country or down to the beaches for a good time. Those who must remain in the cities have the chance to sit in their windows or line the streets as the parade passes by, or listen to some noted speaker wax eloquently on the greatness of the saviour of our country, or, in the evening, watch the display of fireworks brighten the sky for a little while and then leave the night to cast its darkness over all but a pleasant memory.

We believe in holidays. They are good for the tired brain, they give one a little longer time to sleep, and they offer various opportunities for exercise. And we enjoy the parades, with the uniformed soldiers and sailors marching in well formed columns, and the horses frisking about, and the canon and all sorts of military contrivances rumbling along so that you can see where the government's money went. And the military bands? Of course they thrill us with their stirring tunes—most of them the same old melodies we've heard for a lifetime, old patriotic selections, Sousa marches, and a few of the more popular tunes of the day.

Fine. But why not add just one more holiday to the list and call it International Peace Day, and instead of flying one country's colors alone, fly them all. Forget some of the war-like songs that inspired the boys and men to battle and substitute some stirring peace marches that every one can feel belongs to him as well as to the other fellow. Let's have an International March and ask Sousa to collaborate with an Englishman, a Frenchman, a German, an Italian, a Spaniard, and a representative of all the other nations. They might each write two or three bars, or, if there were still too many composers, the Coda might be broken up into parts. Of course it would take several men to arrange the number, and any publisher could print it. Naturally it would have to be free, or the various governments might sponsor it and use the proceeds for reducing taxes or the national debt, or to build more and better homes for the wounded veterans of world wars.

Remember the stories we heard about the last war, when on Christmas Day the opposing forces stopped fighting for awhile and joined together in a songfest? That's the idea. Substitute music for war, and let everybody holler his head off. But don't call it a "songfest," or the French will not like the name. And do not let it sound like the Marseillaise, or the Germans will be grabbing their guns again. And for goodness' sake do not let the American broadcasting companies use it or the loud speakers will be starting a battle of brooms and milk bottles.

Any way it is a good idea. Foreign papers please copy!

## A Different Tune

Jack Foster, radio editor of the New York World-Telegram, interviewed one of the publishers of popular music last week regarding business conditions. The publisher referred to one of his own tunes. "This is a pretty doggy, certainly an unsophisticated tune," he said, "yet already it has sold 200,000 copies at a time when 50,000 copies usually is the limit. This convinces me that there's nothing wrong with the publishing business, but that it's we who are wrong."

"Orchestra leaders and radio directors demand complex, technical, dramatic tunes for their broadcasting programs, and we rush in to supply them. These tunes are all right when they are presented by skilled musicians, but the boys and girls in the home can't play or sing them. And so they don't go to the store, with a whistle on their lips, to buy copies of the sheet music."

"If we had clung more closely to simple, melodic tunes . . . and not tried to get highbrow there'd be nothing wrong with our business."

The contract between the American Society of Composers, Authors and Publishers and the radio companies expires very soon and then we can certainly look for an arrangement that will force the radio companies to pay the composers a fair return for the use of their music. Maybe then things will be different.



# VARIATIONS

By the Editor-in-Chief

Oh, see the Man.  
Is he a pretty Man?  
No, he is a piano accompanist.  
Why does the Man look angry?  
He has been in Hackensack.  
Does he live in Hackensack?  
No, he lives in Willis Avenue, New York.  
What was he doing in Hackensack?  
He was accompanying at a concert.  
Oh, see the train.  
Is the Man in the bus?  
Yes, he is in the bus.  
Where is the bus going?  
It is going to the ferryboat.  
What is the Man saying?  
He is cursing.  
Why is the Man cursing?  
Because he has missed the ferryboat.  
Are there not other ferryboats?  
Yes, but it is midnight and he must wait half an hour.  
Is the Man leaving the ferryboat?  
Yes, he is leaving the ferryboat.  
What time is it now?  
It is 12:50.  
Is the Man in New York now?  
Yes, he is in New York.  
What is he looking for?  
He is looking for a drink.  
But is not drinking prohibited?  
Oh, yes, it is prohibited.  
Will the Man get the drink?  
Yes, he will get the drink.  
Why is the Man waiting?  
He is waiting for a crosstown car.  
Are there many crosstown cars after 1 o'clock?  
Oh, yes, in the car house.  
Is the Man at Third Avenue?  
Yes, he is at Third Avenue.  
What time is it?  
It is two o'clock.  
Is the Man not looking for something?  
Yes, he is looking for another drink.  
Is the Man on the train?  
Yes, he is on the train.  
Does the train go to Willis Avenue?  
No, the Man will have to change cars at 129th Street.  
What is the Man in the train writing for?  
He is figuring up his profits on the Hackensack concert.  
How much was he paid?  
He was paid fifteen dollars.  
And how much were his profits?  
This is the bill:  
Dinner .....\$0.50  
New dress bow ..... .50  
Fares ..... .40  
Fee to agent ..... 1.00  
Trousers pressed ..... .25  
Drinks ..... 4.00  
Quinine, mustard and hot lemonade ..... .15  
Lessons missed for rehearsals ..... 2.00  
Total .....\$8.80  
When did the Man leave for Hackensack?  
He left at six o'clock.  
And when will the Man reach his home?  
At 3 a. m.  
And did the Man make \$6.20 in nine hours?  
Yes, he made \$6.20 in nine hours.  
How old is the Man?  
He is forty-eight years old.  
Is the Man married?  
Very much.  
Has he children?  
Only five.  
Is the Man at home now?  
He will be after he walks to the fifth floor.  
What is that terrible noise?  
That is the Man's wife scolding and his youngest baby crying.  
What is the Man looking for?  
He is looking for something in the icebox.  
Has he found something in the icebox?  
Yes, some butter and tomato ketchup.  
Is the Man going to play the piano now?  
No, he is not going to play the piano.  
Then why is the Man opening the piano?  
It is where he hides his flask.  
What is the Man doing now?

He is taking a drink.  
Is the Man tired?  
Yes, he is dead tired.  
What makes the Man dead tired?  
Life.

Oh, see the Other Man! He wears a dress!  
That is not a dress, that is a large white apron.  
Oh, see the pretty shop!  
Yes, it is a pretty shop.  
Is the Other Man in the shop?  
Yes, he is in the shop.  
Does the Other Man own the shop?  
Oh, yes he owns the shop.  
See the pretty things to eat!  
Yes, that is a delicatessen shop.  
Who is the stout lady?  
She is the wife of the Other Man.  
Why does she smile?  
Because she is happy.  
Is the Other Man happy, too?  
He is busy. He will be happy later.  
What o'clock is it?  
It is 6 o'clock in the evening.  
What is the nursemaid buying?  
She is buying two tins of condensed milk and a package of oatmeal.  
Is the old lady buying oatmeal, too?  
No, she is a boarding house keeper and is buying cheese, and corned beef, and pickles, and bread.  
And what is the boy buying?  
He is buying flour, and coffee, and salt for his mother.  
And is that young couple buying flour, and coffee, and salt, too?  
No, they are buying sardines, and olives, and honey.  
Why does the Other Man smile?  
Because the people are buying so much.  
Why do they buy so much?  
Because they need the things which the Other Man sells.  
What is the hour?  
It is 7 o'clock.  
Are the people still buying?  
Yes, they are still buying.  
Did the other man make much money in an hour?  
He made \$37.65.  
Is it time for dinner?  
Yes, it is time for dinner.  
Is the Other Man eating his dinner?  
Yes, he is eating his dinner.  
And are the people still buying while he eats his dinner?  
Oh, yes, they are still buying.  
See the snow! Oh, what soft, white snow!  
It is the cold snow.  
Must the Other Man go to Hackensack?  
Oh, no, he must not go to Hackensack.  
What is the Other Man doing?  
He is putting up the shutters of his shop.  
Oh, see the man and the little girl! What are they doing?  
They are just in time to buy a dozen bottles of near beer and a pound of dried apples.  
Is the shop closed?  
Yes, the shop is closed.  
Is it night?  
Yes, it is ten o'clock.  
How much money did the Other Man make before 10 o'clock?  
He made \$63.28.  
See the Other Man in the snow!  
Yes, he is in the snow.  
Oh, see little Ned in his sled!  
The Other Man is pulling little Ned in his sled.  
Why does the Other Man laugh?  
Because little Ned in the sled is laughing.  
Is it not late for little Ned in the sled to be out?  
Oh, yes, but he is going to bed now. Good night, little Ned in the sled.  
Where is the Other Man going now?  
He is looking for his night cap.  
Is his night cap in the snow?  
No, it is at Fritz Culmbacher's.  
Oh, see the lights and the pretty glasses!  
Yes, that is Fritz Culmbacher's.  
Is this, too, a delicatessen shop?  
No, it is a saloon.  
But there are no saloons now, are there?  
Oh, yes, there are saloons.

Does Fritz Culmbacher make \$63.28 like the Other Man?  
Fritz Culmbacher makes much more.  
What is the Other Man sitting at the table for?  
He is playing pinochle.  
Are those fat men his friends?  
They are his friends except when he has double pinochle in his cards.  
Is that cider in the Other Man's glass?  
No, it is not cider.  
Tink-a-ling, hear the bell.  
Yes, it is the telephone bell.  
Why does the Other Man go to the little box?  
That is the telephone.  
Can you hear what he is saying?  
Yes, he is speaking to the hotel keeper.  
What does the hotel keeper wish of the Other Man?  
The hotel keeper has forgotten to order prunes, and jelly, and macaroni for Sunday.  
Will the Other Man send the things to the hotel keeper?  
Oh, yes he will send them.  
See the bald man in the apron!  
Yes, he is a jolly man!  
Is he, too, a delicatessen dealer?  
No, that is Fritz Culmbacher.  
What is Fritz Culmbacher saying to the Other Man?  
Fritz Culmbacher is telling the Other Man to send five pounds of pretzels and a new ham for the next day.  
Why is that other bell ringing so often?  
That is the cash register.  
What are those funny sounds Fritz Culmbacher is making?  
He is humming a song that goes like this:  
Tinkle, tinkle, little bell  
Jolly Fritz a story tell;  
Ring, oh bell, without a hitch  
Lucky Fritz is getting rich.  
Why is the Other Man angry?  
Because he has lost twenty-five cents at pinochle.  
Does he play pinochle every night?  
Oh, no, he has not time, for he must get up very early in the morning. Early to bed and early to rise makes a man a good delicatessen dealer.  
Oh, see that hat on the Other Man's head!  
Yes, he is going home. It is after 12 o'clock.  
Hear the pretty music!  
It is the Other Man whistling on his way home.  
Why does he whistle?  
Because he is thinking of the morrow, and of the dried prunes, and jelly, and macaroni, and pretzels, and ham, and his wife, and little Ned in the sled.  
Oh, see the lady all in white!  
Yes, she is a sleepy lady.  
What is she saying to the Other Man?  
She is saying, "So soon, Fritz?"  
Oh, hear the thunder!  
That is not thunder, that is the Other Man and his wife asleep.  
Oh, see the pretty automobile! Who will ride in the pretty automobile?  
The Other Man will ride in it, and his wife, and little Ned.  
See the Man walk.  
Why does the Man walk?  
He is walking to church. He plays the organ at church.  
What does the Man play the organ for at church?  
He plays the organ at church for \$5 per Sunday.  
Oh, how nice it is to play the organ at church for \$5 per Sunday!  
Yes, it is very nice for the church.  
What does the Man do when he is not playing the organ at church?  
He practises accompanying songs by Richard Strauss, Brahms, Hugo Wolf, and some others.  
Can the Other Man accompany songs by Richard Strauss, Brahms, Hugo Wolf and some others?  
Oh, no, he has never heard of Richard Strauss, Brahms, Hugo Wolf and some others.  
Is that not very sad?  
Oh, yes, it is very sad.  
Tribute to Debussy: Paderewski has just given a Paris recital, the proceeds of which he donated to complete the fund required in order to erect Debussy monuments in Paris, and at St. Germain, the composer's birthplace.  
An interesting case came up in a New York court last week, where a man who had been boasting for years that his violin was worth \$1,000, declared its value to be only \$75 when the instrument was seized

for debt. At last we have an infallible way to get at the real price of the "Stradivarius" products.

#### Tribute to Paderewski:

What does it matter if wings of youth  
Are worn to shreds; are torn  
By life, by fate—of such, forsooth,  
The spirit's wings are born—  
Strong pinions these, which can lift a man  
When storm and stress would force  
Him down, and measure out his span  
Of usefulness—his course  
Is altered not! A Titan knows  
That youth has flimsy wings—  
Too quickly torn by life, by woes,  
By sorrow and the stings  
Which have small power for men who ride  
The storm with dauntless heart  
As you have done—the Fates defied  
Shall never touch your art!

—Louise Barili, in *The Etude*.

Rudy Vallee is not being heard so often these days. However, one shudders to think what kind of vocalism might succeed crooning.

The National Broadcasting Company offers a prize of \$5,000 for the best musical composition composed by an American and which can be played in twelve minutes. Not twelve times in twelve minutes, you understand.

—New York Sun.

It seems to be getting so that one has to look to the old composers for new music.

Overtone: The sounds a flying aeroplane gives out.

Wagner always claimed that the world owed him a living, but in order to get it had to write *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Parsifal*, *Meistersinger*, *Tristan and Isolde*, *Lohengrin* and the *Nibelungen cycle*—that's all.

There need be no discouragement because the plots of *Il Trovatore* and *The Magic Flute* have not yet been solved by the scientists. Sir James Jeans says that the world will last 150,000,000 years longer.

C. C. Pyle denies that he is starting another transcontinental derby. Those people you see along the road can't all be song writers walking back from Hollywood.

—New York Evening Post.

Russia has "dumped" some very good music into the universe, too.

Under the caption of "Kansas Culture," Judge, the comic weekly, publishes the following:

Not enough attention was paid to the recent concert tour of the A Capella Choir of Southwest College, Kansas. Sixty lads and lasses with golden voices got into two motor buses and traveled over 5,000 miles, giving concerts in the big cities, including Chicago and New York. The members of the choir have to practice an hour and a half a day throughout the college year. But they are regular collegiates. The center on the football team is the student director. The contralto soloist was elected "queen" of the college. But the most important fact is that this choir is rated as one of the three best in the whole United States. And it's from an otherwise obscure college in a state that only sixty years ago was still ravaged by Indian warfare.

The East has long since ceased to be the custodian of our culture.

This item appeared in *Variations* of last week: "Conservatory graduates are sallying forth, fortified by ideas and technic. With practise, they are certain to retain their technic."

While the foregoing is true enough, the linotyper took it upon himself to use the word "ideas," instead of "ideals," as I had written it.

Even with television the radio listeners will not be able to see how the great artists do it.

Caption in New York Times of June 14: "Germany Has Reached Limit of Privation, Bruening Asserts." Not while there is the prospect of Toscanini's conducting at Bayreuth this summer.

What has become of all the Schubert celebrations of a couple of years ago? Isn't he great any longer?

The next war—with Germany, Austria, Russia, and Italy tonally allied—may be caused by H. Plunket Greene, the singer, who threatens the musical peace of five great nations when he says: "I honestly believe that the English are the most musical people in Europe today."

The esteemed New York American (of June 8) quotes from Horace: "The musician who always plays on the same string is laughed at." The catch

is in the word "always," for of course the omniscient Horace knew about Wilhelmj's arrangement of Bach's Air for the G string.

Mrs. H. L. tells of a pianist whose performances were called "rare" by a critic and asks: "Is that a charitable way of saying that they were not well done?"

One article that cannot be added to the general recent overproduction and overselling, is the plush piano cover of yesteryear. Or for that matter, any kind of piano cover.

One of the exhibits at the National Electric Light Association convention is a mechanical man that smokes and sings. It can be told from a real man by the fact that it doesn't borrow matches.—New York Sun.

Prime Minister MacDonald is quoted as saying: "A person who gets \$150,000 without earning it, is cursed more than blessed." What prompted this attack on the composers of popular music?

All that glitters is not gold, and many of those who would like to teach Master Classes are not Masters.

One of the war debts is the reparation due to music for killing so much of its inspiration.

Well, there is one piece of good news, anyway. B. J. Lebkowitz, busy baker, comes out with this epochal declaration: "Pretzels have turned the corner toward prosperity. Speakeasies buy 100 per cent. more pretzels today than all the saloons in 1918."

There is nothing worth reading in our newspapers this summer. The music reviews have stopped and Calvin Coolidge is taking a vacation from writing his daily articles.

Publicity promoters for cigarette brands will be interested to learn that Carmen has had nearly 2,000 performances at the Paris Opera.

Here is a real Russian atrocity: "The Soviet Art Committee recently banned from the State theaters about eleven Viennese operettas."—New York Times.

Wise graduates regard the Conservatory Commencement as the commencement of their greater studies in music.

J. P. F. inquires: "Sir Oliver Lodge believes that death is followed by future life. With or without harmonicas?"

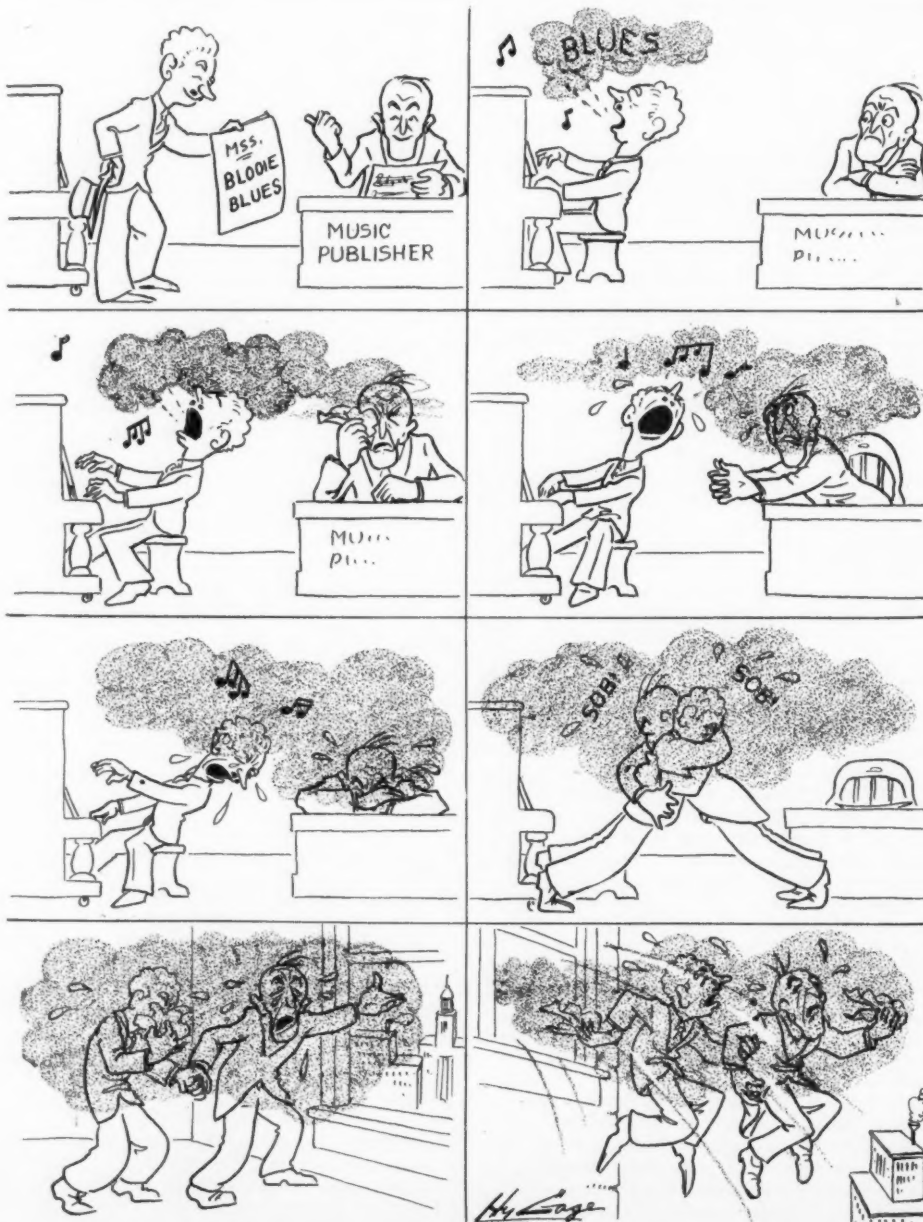
The Rotarians are scheduled to hold a convention in Vienna, commencing June 22. One can imagine a Viennese saying to a stray Rotarian: "Do you care for Meyerbeer?" And the s. R. answering: "If it's anything like Pilsener, let's have a couple."

Which reminds me not to be late for the sailing of the S.S. Europa this evening. Auf Wiedersehen!

LEONARD LIEBLING.

### Not So Long Ago

In the issue of the *MUSICAL COURIER*, under date of January 15, 1902, there was reproduced a cable from Paris, which read: "Rosenthal limitless triumph here last night. Two encores. Unheard of in Paris." How times have changed. Nowadays Rosenthal and other great pianists are not allowed to go home until they have played from ten to fifteen encores. That would seem to indicate that audiences of the present day are from five to seven and a half times more appreciative than those of twenty-nine years ago.



The Bluest "Blues"



## Homburg Salutes American Music

Bad Homburg, the famous German spa, is to be the scene of a Festival of American Music next July 6, 7, 8.

Noted as a cure resort from ancient times (the Romans had a fortified camp there), Bad Homburg still is a favorite meeting place of the aristocracy of the world. King Edward VII was a visitor thirty times and Dostoeffsky laid the scene of his novel, *The Gamblers*, in Homburg.

Last season Dr. Walter Hoefner, Director of the Kurhaus, arranged for a Festival of British Music. This season his enterprise has led him to pay a similar compliment to the tonal creative art of the United States.

The Festival, which is under the patronage of Frederick Sackett, American Ambassador in Berlin, will comprise three days of music. On the first, July 6, there will be a lecture by Irving Scherke on the early history of American music. Follows a song recital of Colonial and modern writers by Mignon Nevada, well known American opera and concert vocalist. The second program consists of orchestral music:

Comes Autumn Time (Overture).....Leo Sowerby  
The Pleasure Dome of Kubla Khan.....Charles Griffes  
Africa.....William Grant Still  
Concerto in D Minor, piano and orchestra

Pan and the Priest.....Edward MacDowell  
Masquerade, an American Rhapsody.....Howard Hanson  
Adventures in a Perambulator.....Carl McKinley  
John Alden Carpenter

The foregoing works will be performed by the Frankfurter Rundfunk Symphony Orchestra, directed by Dr. Oskar Holger, who is also artistic director of all the Bad Homburg concerts. On July 8 a concert of American chamber music will be heard, interpreted by the American pianist Frank Mannheimer, and the Lenzewski String Quartet:

Quartet on American Indian Themes.....Frederick Jacobi  
Sonata, for pianoforte.....Roger Sessions  
Florida Suite, for piano.....Leo Sowerby  
String Quartet, No. 3.....Quincy Porter

"The purpose of the Homburg Festival," says its management, "is not to prove to Germany the existence of American music, but rather to correct certain mistaken notions there with respect to it; namely, the erroneous beliefs that American music has no past, that it is a by-product of the modern dance, that its origin is jazz, and that it is composed by aliens. As the Festival is designed, the Colonial composers provide modern American composers a background of fully 300 years (the psalm-singing origin of their music disproves the dance origin and jazz theories) while the fact that each of the musicians represented is American born, removes the necessity of anxiety over the alien authorship of American music. With future festivals—by which time it is hoped that American composers, publishers and others (perhaps also a millionaire, or two) will

lend greater co-operation than at present—a wider choice can be made and still fuller and completer idea of American music be given. The present festival is a beginning; it breaks the ice, so to speak, and it now remains to others to 'come in' and carry forward a work, the direction of which has now been indicated."

Surely Bad Homburg and its musical powers have set themselves a most important artistic task, and



DR. OSKAR HOLGER

one to which no artistically patriotic or ambitious American musician and music lover can fail to subscribe at least satisfaction and enthusiastic good wishes.

A practical recognition of the compliment which Bad Homburg is paying our land, would be for as many Americans as possible who might be abroad in July, to visit the Festival there.

Aside from the music, they would find one of the loveliest localities in the world, Homburg being in the heart of the most picturesque part of Germany (at the foot of the Taunus Range) and the resort abounds in excellent hotels, salubrious waters and cures and every variety of outdoor sport.

By the way, as nearly as we can recall offhand, the Homburg Festival will be the first one dedicated in Europe entirely to American music.

attendance of about 30,000 is expected, although the combined membership of the various organizations totals more than 200,000. This is the sort of thing that helps to stimulate new interest in music. Would that there were more such organizations.

### California Summer Concerts

Tomorrow, June 21, there will begin the sixth season of summer concerts in the Woodland Theater at Hillsborough, California, on Sunday afternoons, and in the San Francisco Civic Auditorium on Tuesday evenings. Eight concerts will be offered in the peninsula open air theater and ten in the San Francisco series. There will be guest conductors as

usual, as well as the San Francisco Symphony Orchestra and soloists. Walter Damrosch, Sir Hamilton Harty, Pierre Monteux, Artur Rodzinski are among the guest conductors announced.

The popularity of the summer symphony concerts is rapidly spreading throughout the country, proving anew that the public likes this sort of entertainment.

### Insull Knows

A statement from Samuel Insull, president of the Chicago Civic Opera Company, appeared in last week's *MUSICAL COURIER* to the effect that Herbert Witherspoon has been elected one of the vice-presidents of the company and would immediately take charge of the artistic destinies of the Chicago Civic Opera Company.

Mr. Insull, whose principal asset is to know mankind and to formulate an opinion quickly, regarding the ability of a man, showed unmistakably his keen judgment in selecting for the artistic side of the Chicago Civic Opera such a man as Herbert Witherspoon.

Mr. Insull knows the operatic business, yet he relies on the ability of his associates to direct the destinies of the company which he has supervised so well for years and which, under his efficient chairmanship, has risen to a place unsurpassed unless it excels even further in the future under its new artistic head.

Long ago Mr. Insull realized that he needed as his first associate a man of great vision, a musician who knows the voice as well as the opera, a gentleman, a diplomat, an unbiased manager and above all, an American. To discover such a man was not an easy task, yet when Mr. Insull found in Herbert Witherspoon an artist in whom are combined all the qualities demanded, he promptly engaged him for the post. By so doing Insull once again showed that he knows the pulse of the public which should now beat in unison with the management of the opera.

Opera-goers now feel that artistic performances of a higher scale will be presented at the Chicago Civic Opera, as Mr. Witherspoon will cast the singers not through favoritism but through merit alone. To Mr. Insull therefore goes our admiration and to Mr. Witherspoon our best wishes. R. D.

### Take Your Choice

Some musical "has-beens": Spohr, Raff, Molique, Mendelssohn, Hummel, Saint-Saëns and Tchaikowsky. Do you really like the compositions of Stravinsky, Hindemith and Honegger more than the Ruy Blas, *Midsummer Night's Dream* and *Fingal's Cave* overtures of Mendelssohn, or the symphonies of Tchaikowsky, his violin and piano concertos, his *Romeo and Juliet* overture and other of his "effete and puerile" musical utterances? If you do, you are a sincere modernist. Not many of them exist among concert auditors.

### What a Catastrophe

A noted educator recently said that everybody could learn to sing. But suppose everyone did get the singing habit and started in all at once. Can you imagine the milkman bellowing out along the hall, or as he passes your door—and at four o'clock in the morning? And the stenographer singing between jaw-smacks and pencil chews and just when you are trying to find the solution of that most intricate mathematical problem? And you have to listen to that chorus of misfit voices chirping away at the four corners with traffic all tied up? Oh dear, oh dear, oh dear!

### Our Musical Mayors

Mayors from various cities throughout our broad, high and dry country, have tripped off liners like locusts after their good will visit to Paris, where they were guests at the Colonial Exposition. They issued statements which at once were buzzed over the wires to their home towns, and the citizens must have been delighted with the mayors' observations, their tributes to the French police, or taxis, or hotel service, and happy to know that at last France has heard of their city, and been stirred by the oratory and sterling worth of these representatives.

Will the music lovers in the cities to which they return be thrilled to read that one of the mayors found France the harbor of great creative geniuses, the home of a new music, the friend of the musician, and that she shares her arts and her music with the lowly as well as with the prosperous? Will the mayors return to their own homes touched by the beauty and ideals which music could bring to their people, and be willing to make some plans through which the best music can become an important part of civic life?

And speaking of mayors and music, New York City's chief executive was fifty years old yesterday. After all, it is something to have been both a mayor and a composer, all during a half a century.

### Let the Children Sing

The sixty-ninth convention of the National Education Association will take place in Los Angeles, Cal., from June 27 to July 3. Public school children and teachers representing nineteen different organizations have been preparing for the music festival which will be an important part of the convention. Bands, orchestras and choruses will participate. An

## The George Washington Bicentennial

The United States George Washington Bicentennial Commission is organizing a nation-wide program to pay fitting tribute in 1932 to George Washington on the two hundredth anniversary of his birth.

The *MUSICAL COURIER* extends to the commission its whole hearted cooperation. The compilation of reference lists and catalogue of American music of Washington's time, which are to be placed in the hands of schools, churches, clubs, and various organizations throughout the land, is a great task, and a commendable one.

Does the plan hint that there is a stir in the musical ranks of America, that their efforts to bring music to the hearts of Washington's people, have borne fruit—fruit which has come after organized effort through a period of years?

The musician will never see monuments to Wash-

ington depicting him with a sonata under his arm, instead of with a sword at his waist, but they will see him now a little changed from their legendary picture—a man to whom a good, rollicking tune brought pleasure, a man who danced to the graceful minuets of his time, played by flutes and strings, in a setting that makes the picture complete. They will know, at last, the Washington who loved music enough to leave a sum of money, in his will, for the founding of a national school for the arts, where music was to have played its part.

Now that the United States George Washington Bicentennial Commission has begun to function, why not make the organization permanent, and carry out the ideals which prompted Washington to dream of a National School? Why not build as a lasting tribute to him the National Conservatory that two hundred years ago he wanted Americans to enjoy?

# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

Among Musical Courier Readers

### The Baroness Called to Task

New York, N. Y., June 8, 1931.

Editor, Musical Courier:

In the MUSICAL COURIER of June 6 Baroness Anna von Meyerinck registers a number of objections to statements which were made in my article on the causes of vocal tremolo which was published in the issue of April 18.

I am quite sure that the Baroness does not fully realize the seriousness of her charges, for in her letter she accuses me of writing articles "that mislead the earnest and eager student." To register a difference of opinion is one thing, to accuse a person of deliberately misleading students is another and hardly belongs in the realm of polite discussion.

However, disregarding this point, it might be suggested that the Baroness first set her own vocal household in order before casting aspersions upon the viewpoint of others with whom she may disagree. For instance, after a plea that anatomical and physiological facts be given the vocal student as they are the medical student, the Baroness speaks of the vocal cords as "muscles." The vocal cords are not muscles; they are merely actuated by muscles as the following quotation from Gray's Anatomy, a work accepted as standard by medical authorities the world over, will prove: "The inferior or true vocal cords, so called from their being concerned in the production of sound, are two strong bands named the inferior thyroarytenoid ligaments. Each ligament consists of a band of yellow elastic tissue."

But it is when we read the excerpts from the Baroness' "as yet unpublished book, Handbook for the Vocalist and Public Speaker" that we encounter errors of so grave a nature that no other conclusion can be formed but that the Baroness has not herself understood the subject about which she writes. I refer herewith to the "fluttering" of the diaphragm which is supposed to produce a vibrato comparable to that which is produced by the violinist. The vibrato which the violinist produces is beyond all question a variation of pitch, a fact which I stressed in my article. It is produced by a swaying motion of the hand which causes the finger pressed upon the string to slightly change the length of the string. This motion could not possibly be termed a "trembling motion" as the Baroness suggests. A "flutter of the diaphragm" would produce a change in the intensity or volume of the tone sung but would not change the pitch. Therefore the flutter of the diaphragm and the hand motion of the violinist do not present a valid analogy. Since the breath is to the vocal cords what the bow is to the violin, any analogy referring to the breath in singing would have to refer to the bow of the violin. Since this fundamental error on the part of the Baroness vitiates the rest of her statements it is unnecessary to go into the subsequent quotations from her book.

It must strike the reader as, to say the least, somewhat strange that one who so sincerely wishes to aid the earnest and eager vocal student has not allowed this sincerity to lead her to a thorough investigation of all the factors involved. In the above it is not a matter of opinion but one of fact, and it would hardly take one trained in matters of voice production to recognize the utter fallacy of the Baroness' conclusions.

WILLIAM A. C. ZERFFEL

### Believes the Real Vibrato Must "Just Come"

Grand Rapids, Mich., June 6, 1931.

Editor, Musical Courier:

I was very glad to see in your June 6 issue the Anna Von Meyerinck refutation of a most dangerous and erroneous statement. She referred to the claim of another Accord and Discord the "difference between vibrato and tremolo is one of degree and not of kind."

It seems to me that anyone who ever has observed much singing, or particularly one who ever has set out on the long trail of trying to correct a tremolo for another, would understand that the real difference between vibrato and tremolo is that the vibrato is a true sign of life in a voice, while the tremolo is a notice of dissolution.

I cannot agree with Frau Meyerinck that the "vibrato is produced voluntarily," and believe that any voluntary production of vibrato will fail of its purpose and, while

it may fool the user temporarily, will not deceive either the intelligent auditor or the voice itself, which will exact its toll for the masquerade.

The real vibrato must "just come" through freedom and the natural wave and pulsation of the tone of the particular voice and any conscious effort to produce it is worse than wasted.

I will agree to change my opinion as to the twin-sisterhood of vibrato and tremolo when Terpsichore and good old St. Vitus start giving joint recitals, but I never will agree that a vibrato can be consciously "finger-waved" into the voice.

Yours very truly,  
G. A. MURPHY.

### Twenty-Nine Years Ago

Here is the program of a musical event which took place 29 years ago at Carnegie Hall. The concert was given by Jan Kubelik, the most famous pupil of Sevcik, and Rudolf Friml, pianist, who later won fame as a composer of comic opera.

Concerto for violin, D major....Paganini  
(Cadenza by Sauret)  
Herr Kubelik

Piano Soli  
Preludium ..... Rachmaninoff  
Etude de Concert (Am Meeresufer) ..... Smetana  
Herr Friml

Violin Soli  
Andante ..... Paganini  
Campanella ..... Paganini  
Herr Kubelik

Piano Solo, Caprice Espagnol...Moszkowski  
Herr Friml

Violin Solo, I Palpiti.....Paganini  
Herr Kubelik

The present musical generation may not be cognizant of the fact that Jan Kubelik was the greatest Paganini player of his time. Commenting on the concert, the MUSICAL COURIER said: "The young Bohemian was at his best. He played the D major Concerto with miraculous bravura, slashing out double thirds, sixths, octaves and tenths as if they were a mere diversion." Then the writer set down the following statement: "His intonation, too, was excellent."

It is not quite clear why the two recitalists should have been referred to as "Herr," because neither of them hailed from Deutschland.

### The Concert Medley

Ella Good, contralto, and director of the Brooklyn Edison Glee Club, sends in an amusing item. It is the program of numbers given in the spring concert of her Glee Club, listed in a novel way by one of her tenors, James G. Carter. The program is entitled The Concert Medley and reads as follows:

"As Old Friends Together" 'Maraquita' with the 'Dark Eyes' and the 'Three Cavaliers' were singing the 'Soldiers Chorus.' 'Old King Cole' met 'Ida Sweet as Apple Cider' at 'Dawn.' 'Where Are You Going My Pretty Maid?' 'Come Where the Lilies Bloom' and we'll do the 'Kerry Dance.' So 'When the Organ Played at Twilight,' wrapped in the 'Old Gray Robe' 'Ay Ay Ay' they went 'Rollin' Down the River' to spend 'The Years at the Spring!'"



FIRST OPERA TENOR: (to rival) There's your chance, Tonio.

## I See That

Arthur Judson has received the honorary degree of Doctor of Music from Denison University.

Rosa Ponselle triumphed again in London in Traviata.

S. Constantino Yon, organist, will teach in his Carnegie Hall studios this summer, devoting time also to sight reading and solfeggio.

Rudolph Thomas, former conductor of the Royal Opera in Hanover, has been engaged for the New York Opera Comique.

F. W. Riesberg, of the MUSICAL COURIER staff, has been invited to give an organ recital at the N. F. M. C. convention.

The Chautauqua Institute will soon begin its fifty-eighth season.

Applicants interested in a New York debut recital under the auspices of the New York Madrigal Society should apply at once to the secretary, 817 Steinway Hall.

A chorus of 1,000 Negroes gave a program of spirituals and popular songs at Madison Square Garden in connection with the bicycle races.

Albert T. Gardner, for more than fifty-six years organist of a Philadelphia church, passed away June 10.

Excalibur, a tone poem by the late Louis Adolphe Coerne, won the \$1,000 prize offered by the Ohio Federation of Music Clubs.

Official confirmation has been received that Erno Rapee is to be general musical director of the N. B. C.

Helen Jepson, former member of the Philadelphia Grand Opera, was married to George Roscoe Possell, flutist, on June 2. Electricity was transformed into music and broadcast without the use of a microphone last Sunday by the NBC.

Ganna Walska has closed her perfume shop in Paris and the stock and fixtures have been sold at public auction. Georgia Stark had ninety-seven engagements during the season 1930-31.

May Barron is scoring an outstanding success singing contralto roles at the Opera House in Mexico City.

Hazel E. Ritchey, national president of Sigma Alpha Iota, died on May 29.

Mme. Schumann-Heink celebrated her seventieth birthday on June 15; she declares she will never retire.

The National Broadcasting Company is preparing to broadcast Metropolitan Opera performances next season.

Joseph N. Weber has been elected to his thirty-second consecutive term as president of the American Federation of Musicians.

Paderewski will be the guest of the Polish President at the unveiling of the monument to Woodrow Wilson.

It is rumored that Anita Colombo will resign as directress of La Scala and that her place will be taken by Adriano Luadi.

Dr. Leigh Henry is writing a series of articles for the MUSICAL COURIER.

The Goldman Band will begin its third week of free concerts on The Mall next Monday evening.

Alanova, formerly of the Diaghileff Ballet, will appear in the United States during 1931-32.

A dispatch from Rome states that a book of collected critical articles by Alfredo Casella has just been published.

Rudolph Friml is planning to write two Japanese operettas and one with a Hawaiian setting.

The Stradivarius violin's reputation for unexcelled quality of tone has been justified by scientific investigations.

A three-day series of opera in Russian was given at the Prospect Theater in the Bronx.

Eugene Goossens hopes to complete his opera, Don Juan, before he returns to America in the fall.

An American Musical Festival will be held at Bad Homburg from July 6-8.

The "post-season" concerts of the Barrere Little Symphony are proving very popular.

## Wherever You Are This Summer

Be sure you read the MUSICAL COURIER

The Musical Courier can be purchased at all principal news-stands throughout the United States, Canada and all Foreign Countries—or, if you are a subscriber, your copy will be forwarded to your summer address.

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#### PUPILS OF IRMA SWIFT IN COSTUME RECITAL

These six pupils from the New York studios of Irma Swift gave a recital at Steinway Hall on June 6 before a capacity audience. In the photograph are (left to right) Esther Kahn Weinraub, Sophie Mayer, Marjori O'Mara, Nan Brown, Lilyan Groveman and Mary O'Donnell. (Photo by Apeda)

#### Irma Swift Pupils Sing in Steinway Hall

On Saturday evening, June 6, Steinway Hall was filled to capacity when Irma Swift, coloratura soprano and well known teacher of voice of New York, presented six of her artist-pupils in recital. Each participant was heard in three groups of numbers, one of which was sung in costume.

The program was opened by Lilyan Groveman, the possessor of a lovely contralto voice of much depth which she has under excellent control. This young artist was well received in several Russian songs, sung in costume, and displayed much feeling in her performance of the aria, Mon Couer s'ouvre a ta voix from Samson et Dalila.

Sophie Mayer, dramatic soprano, gave ample evidence that she has artistic ability. Her interpretations of Italian songs and the L'insana parola aria, from Aida, won the enthusiastic approval of the audience.

Mary O'Donnell, coloratura soprano, sang with freedom and flexibility and a pleasing

quality of tone. Her voice also was even and well controlled. Miss O'Donnell's program included Je suis Titania, from Mignon, and Irish songs.

Marjori O'Mara, lyric soprano, was especially well liked in her costume group of Jenny Lind songs. The old favorite, The Last Rose of Summer, was effectively given and with charming simplicity. Miss O'Mara also sang the Gavotte from Manon.

Nan Brown pleased in her Scotch songs, her interpretations being very realistic. Her work shows versatility. The quality and adaptability of her voice were shown in her singing of the Caro Nome aria from Rigoletto.

Esther Kahn Weinraub, dramatic soprano, has a voice of wide range, great volume, and sings a beautiful pianissimo. It is a voice which, although large, has flexibility. Her program consisted of the Ah, fors' e lui aria from La Traviata, English songs, and a group of Hebrew songs, all of which were artistically presented.

The artists heard at this recital were a credit to Mme. Swift. The program was an unusual one, and the songs in costume were a pleasing addition and much appreciated. As on former occasions, Mme. Swift's pupils displayed fine enunciation, excellent breath control, round, well blended tones, and their interpretations were commendable. All of these young singers possess fine stage presence.

#### Cadman a "Serious" Composer

In reviewing Charles Wakefield Cadman's recent appearance in Portland, Ore., the Oregonian had the following to say: "Primarily this was an exhibition of Mr. Cadman's excursions into divisions of music not commonly associated with his name. With Mark Daniels, baritone, Cadman reassured his listeners completely as to the validity of his candidacy as prime trail blazer for the contemporary school of American composition. There was little to suggest last night that the distinguished visitor was known primarily as a composer of sentimental songs or an exponent of ethnic American melodic and rhythmic patterns. The music was wholly original in basic design and in execution. The Andante movement from his A major sonata was a manifestly serious and wholly successful effort to adapt a facility for coining melodies to utterly abstract musical forms. His Marche Grotesque was wholly odd, arresting, discordant and delightful."

#### Band for French Colonial Exposition

A representative of the French Government heard the Empire State Military Band at the Alpine Garden, Feltman's, Coney Island, N. Y., and engaged them to play at the French Colonial Exposition which was recently opened in Paris. They will sail for France at the conclusion of the season at Feltman's.

#### Suzanne Kenyon Active

Suzanne Kenyon, possessor of a delightful soprano voice and whose specialization has been appearances in costume, is at present in Canada where she is fulfilling many engagements. She also sings every week over station WX2CD, the New York television station. Many letters of appreciation have been received by Miss Kenyon from those who have had the pleasure of hearing and seeing this artist perform.



JOHN BARR,

tenor, artist-pupil of Etta Hamilton Morris of Brooklyn, who won the New York State and Eastern District contests in the Young Artists' Contests conducted by the National Federation of Music Clubs. He is now in San Francisco competing in the finals at the National Biennial. That Mr. Barr is a young artist of merit is evident from the fact that he also won a Little Theater Opera scholarship in 1929, a Juilliard Operatic Fellowship for 1930-31, and created the role of Sextus Pompeius in Handel's Julius Caesar when the opera was given in New York last February. The tenor is a prominent church soloist and is in demand for club programs. On June 6 he made a successful appearance on the Long Island Music Day program at Jamaica.

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# The Promise of Television

By Merlin H. Aylesworth

President, National Broadcasting Company

[The following article is part of an address delivered on June 12 by Mr. Aylesworth, before the N. E. L. A. convention at Atlantic City, N. J., and will be of interest to musicians as well as music lovers, particularly now that Television is promised the public in the very near future.—The Editor.]

Television can no longer be side-stepped. It is a great question of the moment, not only to the radio industry seeking fresh impetus at this time, but to a world at large seeking new activities whereby to put surplus capital, facilities and personnel to profitable work. An inventory of the new art form and a frank appraisal of its immediate and future value to industry and home are quite in order at this time.

By television, of course, we refer to the instantaneous flashing of animated pictures through space. Qualifying the term still further, we mean the broadcasting of pictures and their reception by simple, practical, relatively inexpensive equipment for lay use in the average home. More elaborate qualification is necessary with regard to the exact nature of the television service—whether it is pure experimentation or whether it attempts genuine entertainment; but since such qualification here would steal my speech, it is conserved for the major theme of the remarks that follow.

The controversy that rages over the commercial readiness of television revolves mainly about the question of what constitutes television service. One school of television thought believes the art to be still in the purely experimental stage, so that any attempt at genuine entertainment service is decidedly in poor taste at this time. The other believes the art ready to provide genuine entertainment service and is consequently promoting television on a commercial basis. Fortunately, there is a common ground in the undeniable achievement of flashing recognizable pictures through space. The progress of the past year and particularly the last six months has served to narrow the gap between the two contending schools of thought. Further progress may now serve to bring about a mutual agreement as to television entertainment, with one admitting the possibilities while the other concedes the limitations of the new art form.

Television is not new. As an idea, it dates back to 1884, when a German experimenter, Paul Nipkow, described in his patent how images might be broken down, translated into electrical terms, flashed over a suitable medium, translated back into light terms and reassembled into a replica of the original. His method of analyzing the image strip by strip and translating the varying lights and shadows into electrical terms, with the reverse process at the receiving end, is the familiar scanning system of present-day television. Nipkow's fond dream of a practical application of his idea has been realized because of the advent of the necessary tools with which to perform the delicate work. Modern photo-electric cells make possible the accurate and rapid translation of light values into corresponding electrical terms. The vacuum tube amplifier permits of amplifying the electrical terms to any required degree at both transmitting and receiving ends. The neon lamp is capable of translating delicate electrical variations into corresponding light terms which, arranged in proper order by a scanning system, serve to weave a replica of the transmitted image.

The degree of perfection attained by present television systems rests mainly on refinements and improvements, since the basic principle remains the same. Striking departures from the basic principle have not as yet left the secret confines of the laboratory.

For a fair appraisal of present-day television, it is necessary to draw a comparison with the pre-broadcasting days of radio.

The present limitations imposed on television presentations are no greater than those imposed on early broadcast presentations. Not always has it been possible to broadcast an entire symphony orchestra with every assurance that the reproduction would be successful. In the early days full orchestras were avoided by broadcasters with reputations to maintain. Instead, a few musicians were selected to play the numbers in the name of the full orchestra. To go beyond a few pieces was to court disaster. Those who attempted full orchestras presented their audiences with a radio version of the Tower of Babel.

Television is more fortunate in its early struggles than was sound broadcasting, for while the latter worked alone, television enjoys the partnership of an older and firmly established companion art. By means of sound broadcasting, television has a voice whereby to speak the story which it is acting. Synchronized sound broadcasting for television is simply a partnership of both arts. The performers face the combined microphone and scanner, so that voice and action are picked up for transmission via two separate and distinct radio channels.

At the receiving end two receivers are required, one to tune in the sound broadcasting signals and the other for the television signals.

The home television reproduction of today leaves much to be desired, but so did the early broadcast receivers with crystal detector and headphones. The pictures usually measure not over 1½ inches square but may be magnified by a lens in which case pictorial imperfections become more apparent, while the brilliancy is proportionally reduced. Viewed through a shadow-box or peep-hole by one or two persons at a time, with a greater number of lookers-in if image distortion is no drawback, the performance is reminiscent of the early days of motion pictures when a penny in the slot and the turning of a crank brought animated scenes before hungry eyes. The use of a neon tube causes television pictures to appear in pink, so that pink eye is added to the ailments of television reception.

While other interests have chosen to go before the public with the preliminary versions of a television broadcasting service, our group has preferred to retain the art in the research laboratories for a longer time in order that it might develop to more substantial proportions. Without being committed to any particular technique and without the snapping of the whip of commercialism, the large research staff in the RCA-Victor plant at Camden, N. J., has enjoyed a unique advantage. Many techniques have been tried, compared, improved, grouped, eliminated. Out of a vast amount of experimentation, there has slowly but surely emerged a system which, in further refined and improved form, will become the basis of future home television.

Meanwhile, a similar policy is being followed with regard to television transmission. Experimental television transmitters are being maintained by our group, not with any thought to affording entertainment to the public, since that would be an unfair promise at this early date, but rather as an extension of our laboratory efforts. The transmission is being developed step by step with reception developments, thereby building up to a complete television system which will soon be introduced to the public as a vehicle of practical home entertainment rather than as an experiment. A reasonably stabilized technique will justify the mass production of television receivers, so that television equipment will sell at prices within reach of the average purse. And a sufficiently numerous and enthusiastic audience will justify attractive television programs which will then be forthcoming. In brief, we are committed to the introduction of an entire art form, in practical working order, rather than to spasmodic experiments.

### E. Robert Schmitz Offers Scholarships

In twelve years the normal Schmitz Scholarship has been won only eight times, and during the same period the honor Schmitz Scholarship has been won once.

These scholarships are in the form of competition at the end of the summer session. If there is a winner of the honor scholarship it suppresses automatically the normal scholarship; if there is no winner of the honor scholarship the normal may be distributed; no holder of a previous normal scholarship can compete again.

The requirements include solo playing, sight reading, selection and performance of new music, two-piano and chamber music work, a thesis on piano technique according to physical, physiological, mechanical, psychological, aesthetic laws.

The normal scholarship demands a minimum average of 60 points on 100; the honor demands a minimum average of 80 points on 100.

The solo work must include classic, romantic and modern work of three different nationalities; the new music must be of the nationality of the contestant.

The contest will be held all through the summer session in Hollywood, Calif., starting June 22.

These scholarships will entitle the winners to a sum of money from the permanent scholarship fund established by E. Robert Schmitz with the assistance of friends. The amount to be distributed to the normal scholarship this summer is \$253.98.

Among the judges for past contests have been: Rudolph Ganz, David Guion, Mr. Hale, Francis Hendricks, Lucile Lawrence, Percy Rector Stephens, Horace Tureman, Mr. Schmitz and the authorized assistants of the Schmitz Summer Session.

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## RADIO

### Facts and Gossip

George Shackley, music director of WOR feels that our national music has been influenced by three distinct eras; that of the colonial period, the Civil War period, and the period of national expansion which directly followed, and that each of these has left an indefinable stamp on the works of our native composers.

Today, June 20, NBC will broadcast the opening session of the National Federation of Music Clubs' Biennial Convention, and on June 23 another program in connection with the convention will be offered from the NBC studios in San Francisco.

Television pictures in black and white, reproduced with unusual definition and clarity on screens fifteen inches square, two feet square and six feet square, were shown in Chicago recently. It is predicted that within a year television sets will be on the market for use in homes.

When David Barnett, young American pianist, appears as guest soloist with the Bamberger Little Symphony, under the direction of Philip James, on June 26, at 9 P. M., over WOR, he will be heard in what is announced as the air premiere of Faure's Ballade for piano and orchestra. On the same program is listed another first time on the air performance, Florent Schmitt's Soirs.

There is a rumor that the Columbia Broadcasting System is on the brink of appointing a new musical director. Although it is said that negotiations are practically completed it is not possible at this time to divulge the name of the favorite candidate for the post.

A chance is to be afforded radio fans to determine what type of radio program they prefer to have served as a steady diet. Experimentation with four totally different types of program for one month to give the listeners an opportunity to choose just which they want for the rest of the year, is the plan adopted by a prominent advertiser, sponsor of the broadcast. The series will be inaugurated Wednesday, July 1, over an NBC-WJZ network.

A 2,000-voice chorus, which is to be a feature of the fifty-third annual Canadian National Exhibition this fall, will broadcast from Toronto, Canada, over an NBC-WJZ network, June 23, from 10:00 to 10:30 P. M. E.D.T. During the program Prime Minister R. B. Bennett of Canada, and Samuel Harris, president of the exhibition, will make announcements concerning the exposition which is to be held in the Park of the Canadian National Exhibition, in the heart of Toronto, from August 28 to September 12. The great chorus, considered one of America's finest, will give four concerts. The radio program will originate in the Transportation Building.

The Boston "pop" concerts, the orchestra for which consists of ninety-three members of the Boston Symphony, was inaugurated over an NBC-WJZ network on June 6. The concerts are directed by Arthur Fiedler.

### Paul Tremaine to Wed

Paul Tremaine, well known orchestra director and interpreter of Negro folk songs and who is regularly featured over the Columbia Broadcasting System, and Janet G. Tailer, daughter of Edward L. Tailer, of New York City, are to be married this

month. Miss Tailer is twenty-two and a native of Ridgewood, N. J. Mr. Tremaine is twenty-nine and his birthplace is South Bend, Ind.

### Putting Music on the Map in North Carolina

(Continued from page 8)

F. Rebmann of Yonkers, New York (in two annual contests), and N. Clifford Page of Boston. John Powell, the well-known pianist, is a favorite adjudicator in the piano events, having served in three annual contests. Two of the judges for the state contest this past spring were George H. Gartlan of New York City, who was the adjudicator in vocal events, and Joseph E. Maddy, of the University of Michigan, who served in a similar capacity in the instrumental events.

Another feature of this contest movement that contributes largely to that fine spirit of friendly rivalry and cooperation referred to earlier is the fact that all contest rules are made by the teachers and directors whose students participate in the contests. The planning is done, after much free discussion, during a two-day conference of these teachers early in the fall of each school year. At the time the teachers gather at the North Carolina College for Women and enjoy demonstrations and discussions led by two leaders in the school music field who are brought here by the college to help the teachers meet the problems and difficulties they are finding in their daily work. During these same two days, the various committees of teachers and directors who have been appointed to select the materials for the next contest, meet and complete their reports.

A most gratifying part of the development of this contest movement has been the decided growth in the type of material used and the fine improvement in the performance of that material. All the music listed for every event is now of a high standard, and the adjudicators frequently declare that they have heard no lovelier or more artistic performances by high school students in any part of the country. The students from the smaller schools and from the weaker schools gain tremendously by hearing the lovely singing and playing, while at the same time, their teachers are absorbing higher standards of performance and most effective demonstrations of good tone quality, of tonal balance, of good diction, and of artistic interpretation.

Thus one sees how Dean Brown has wisely and effectively made the contest the interest and even the responsibility of the music teachers of the state, while the college supports, directs and administers the contest, and the faculty of the School of Music give generously of their time and effort to advance the contest movement in every way.

This is but a sketchy picture of the fulfillment of that dream of a dozen years ago. A complete fulfillment? Not at all—but a growing one, and on every hand one sees a healthy growth. No one can say what is in store in the future for the contest movement, but that is of less importance than the question of what is in the future regarding the further development of the interest in and the performance of good music in the state. We have visions of county supervision of music becoming state-wide (some counties already have supervisors) so that every child in every consolidated and rural school shall have the same musical opportunities as his city or town cousin. We have faith that this will come, but mayhap, slowly. In the meantime the heaven of interest stimulated by the contest movement will continue spreading its influence—it is already a powerful force that cannot be halted.

And thus the dream of one man a dozen years ago has become the dream of many cooperating dreamers, and thus its fulfillment goes on and on to higher and higher levels.

ternity into provinces, with province officers and conventions was effected; an endowment fund for Sigma Alpha Iota Cottage at the MacDowell Colony at Peterboro was established; a service bureau was set up for individual members; the alumni were organized into chartered chapters; a centralized national office was provided. These and numerous other features were put into operation by Miss Ritchey. She had practically completed plans for a progressive program for her fraternity, to be presented at the national convention at Minneapolis, August 30 of this year.

Miss Ritchey's work will be taken up and carried on by the national executive board, headed by Mrs. Winifred Quinlan of Portland, Ore.

### DR. EMILIO SARLABOUS

Dr. Emilio J. Sarlabous, well known throat, nose and ear specialist, who had many opera stars as patients, died on June 13 at his home in New York, at the age of 62 years, after a lingering illness. Among his eminent operatic patients were Victor Maurel, Titta Ruffo, Gabriele Sibella, Anna Fitziu, Emmy Destinn, Frieda Hempel, Antonio Scotti, Giovanni Martinelli, Lucrezia Bori and many others.

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A billboard advertising Georgia Stark's appearance as soloist with the Los Angeles Festival Orchestra

### Ninety-seven Engagements for Georgia Stark

Georgia Stark includes among her recent engagements on the Pacific Coast an appearance as soloist with the Los Angeles Festival Orchestra in Shrine Auditorium on May 24. The following day this gifted young coloratura soprano won the usual encomiums from the press. The critic of the Hollywood Daily Citizen wrote in part as follows: "Georgia Stark revealed a pleasing well-schooled voice in Caro Nome from Verdi's Rigoletto and Una voce poco fa from The Barber of Seville. She is a very personable coloratura, possessing both brains and loveliness. Noteworthy in her singing was the evenness of her scale, her tasteful delivery and excellent diction."

According to the Illustrated Daily News Miss Stark won an ovation and easily gave the most impressive performance on a varied program. The Hollywood News declared that the soprano gave two coloratura arias in thoroughly musicianly manner with limpid tone quality and very flexible handling of her tones, and the Los Angeles Examiner was of the opinion that in Miss Stark's singing there was ample reason for the multitude to be content with their lot. Among other things the Los Angeles Times critic wrote that "Miss Stark has a voice of beauty and appeal which she used in the exacting numbers with marked taste and discretion."

Miss Stark continues to be heard frequently over radio stations KECA and KFI. On May 27 she was soloist at the Woman's Club of Hollywood, and on June 4 she sang at the Commencement Exercises of the University of Southern California. On June 10 she left Los Angeles for San Francisco to do some singing during the week of June 12-19, with the Pacific National Singers for the National Broadcasting Company. July 24 will find the soprano appearing at the Redlands Bowl. That Miss Stark has had an exceedingly busy season is evident from

the fact that to date she has fulfilled ninety-seven engagements.

### Summer Courses at New England Conservatory

BOSTON, MASS.—The New England Conservatory of Music will conclude its academic year June 23 with the usual commencement concert and graduating exercises. However, teaching is continuous at the Conservatory, a "university of the musical arts," throughout the year, except on legal holidays, and each summer sees a large attendance of teachers and others who find it advantageous to study music in Boston during the vacation months. The Conservatory is open daily, from commencement to the beginning of the academic year in September, from 9 to 5, except on Saturdays, when it is closed at noon.

Conservatory faculty members who purpose teaching during July and August are: Piano department—Estelle T. Andrews, Marie L. Audet, Julius Chaloff, Floyd B. Dean, Charles Dennee, Alfred DeVoto, Kurt Fischer, Henry Goodrich, Douglas P. Kenney, Mary L. Moore, Eustace B. Rice, Jesus Maria Sanroma, Donald Smith and Frank Watson; voice department—Stella B. Crane, Rulon Y. Robison, Clarence B. Shirley and William L. Whitney; organ department—Frederick Johnson; violin—Minot Beale, Paul Federovsky, Harrison Keller, John D. Murray, Raymond Orr, Carl Peirce and Roland Reasoner; cello—Joseph Malkin; contrabass and tuba—Max Kunze; solfeggio—Clara L. Ellis and Alice E. Whitehouse; harmony—Arthur M. Curry and Warren Storey Smith; theory—Warren Storey Smith, French—Ernest Perrin; dramatic subjects—Clayton D. Gilbert. Several junior teachers will also give summer instruction at the Conservatory.

### Gypsy Markoff Singing at Hotel St. Moritz

Spring, that "cheers the husbandman with hope," that stirs the slumbering urge of desk-bound city dwellers and makes the pavement-wearied feet yearn for the lush green of inviting meadows and the yielding dirt of the Open Road, doesn't work that way with one real, dyed-in-the-wool gypsy migrator who has turned her tawny back to the open spaces. Gypsy Markoff plays the piano-accordion. While making the rounds of the audition chambers of various broadcasting studios she was heard by Harold Stern, orchestra leader of the Hotel St. Moritz, New York. Mr. Stern was so impressed by her exotic, animated playing of her instrument that he has engaged her as an entertainer at the St. Moritz.

### Josephine Forsyth Honored

Josephine Forsyth's musical setting of The Lord's Prayer was again sung by the Orpheus Male Chorus of Cleveland for the recent Annual Conference of the Federated Churches in Greater Cleveland. The large audience received the number with reverent appreciation, and Charles D. Dawe, conductor of the Orpheus Male Chorus, insisted that Miss Forsyth rise to acknowledge the applause. June 11, the Glee Club at Ashland College sang The Lord's Prayer at their

commencement. The Men's Glee Club of this college featured Miss Forsyth's composition on their recent concert tour of Ohio and Indiana.

Miss Forsyth was recently honor guest of the Music and Drama Club of Cleveland, an organization which sponsored her when she was a young student. Miss Forsyth was presented with a scroll, hand lettered and illuminated, bound in white kid, with this inscription: "In deep appreciation of her loyalty, her spirit of good fellowship and in their great pride in her achievements, The Music and Drama Club of Cleveland wish to present to Josephine Forsyth Myers this expression of their affection and friendship."

The gifted Miss Forsyth has won a triple success—as composer, soprano and poet.

### Dr. Frank E. Miller Pays Tribute to Mme. Pilar-Morin

Dr. Frank E. Miller, well known physician who has attended numerous singers, after hearing a recent performance of Mme. Pilar-Morin, made the following address:

"It is a great pleasure to be invited to witness your plastic and ideal representation of L'Infant Prodigue, a silent drama which you made electric by your great soul emotion. I should call you the 'Queen of the Soul,' since to express yourself so beautifully, represents what is so beautiful in all human beings who have bodies. I distinguish the two by calling the blood the 'bricks and mortar' of our temple, the body. A temple may be so beautiful in structure; but when that temple has a soul that can beautify everything about it, it becomes different from the body. One can say, 'I am aware; I feel; I sense; I know, and I understand; and then, I use practically.' By that, we understand the mechanical forces of the body. I culture it, because it is good. Yes, we may have a good machine. I beautify it only when I have a soul. We do not create by blood, but by lymph. And the way we find that we have a division in our own bodies, by which one person has a different soul from another; and by it, they have great powers of making things beautiful; because it is an emotion that goes from out the temple of their bodies. And then if there be added to that the spirit, then we approach, with definiteness, distinction and excellence, the perfection of body, soul and spirit, with the powers of the Creator above."

"Tonight you have shown this great soul development, not only in the powers of bodily movement. But we have seen you project this beautiful soul of body into the highest spiritual language. And that you perfectly understand it and culture it, as well as beautify it, is shown in the way you have developed the voices of these various pupils of yours, in so short a time as you have introduced their histories to us. Really it borders upon the marvellous and I shall have to compliment you by calling you the 'Queen of the soul of Voice.'"

"Doubtless you will remember a wing, which you arranged for your students, and illustrated it as the soul moving the spirit of the air, and had it calculated by proper engineers to represent the scale of the human voice which was built upon the principle of stabilization of the scale; and to me, translated as the underlying principle of harmonic unity in octavation, developed by unanimity, or the relation of the concept through the mind to the unitization of the eight units of our body, all in harmony."

"It was a very clear and wonderful, as well as original, interpretation of the scale. And as that wing of the soul made its pulse beat with its spirit of the endless atmosphere about her, it seemed to stabilize, which is better than standardizing or codifying the scale of voice."

"This principle I have seen demonstrated tonight in each one of the students. Their beautiful upper tones; their lower undertones and the medium fundamental, created a most excellent timbre, as it were, timbre-ing the whole, in a perfect at-one-ment, so that the perfect quantity and quality was ever instantly born with each note as it was rendered."

"All the glorious sounds that well up from the human breast with their timbred opulence of under, over and fundamental tone are represented, not alone to the tried and true ear as adorable; indeed, all these things are represented in corresponding frequencies of motion, time and space, in exact formulas of the human voice, which we can call the Oracle of God."

"In the voices which we have heard tonight, one can say that the soul of Madame Pilar-Morin has been interborn by her system of teaching. And as has been portrayed, in the silent voice of art, by your pantomime, so it can be said that you have within you that which develops the sublime unity of purpose of life, light, truth and love, combines with a charm of exquisite melody, actually and truly created out of the double diaphragm tracheal rings that exist within your own breast, as a soulful relation communicated as a unit supreme, in constant and conscious union with its companion unit potential upon earth, which unite, not only in constant union, between the two just mentioned, but is ever moving on in a constant union, union, unity, harmony, melody, rhythm, ever in the grand

diapason, just as our own glorious planets move, in the mutual ether drift of the universe."

"I congratulate you upon your own most artistic pantomime, speaking with your own voice; and I call you tonight the 'Queen of the soul of voice production?'"

### Rudolph Reuter's Summer Plans

After a season of unusual activity, which included three appearances with orchestras, at the Coolidge festival, a tour to the West Coast, engagements at the Mt. Vernon Iowa Spring Festival, many recitals, eight lecture-recitals, appearances in chamber music with the Gordon Quartet, Jacques Gordon, Mischa Mischakoff and others, Rudolph Reuter will leave for the West Coast about July 21. The well known pianist's last engagement before leaving Chicago will be a summer recital in connection with his special engagement for the summer term of the American Conservatory of Music there. Mr. Reuter took part in the concert given for the visiting delegates of the National Federation of Music Clubs on their way to California, and will play again at the Community Bowl of Redlands, Calif., in August.

Plans for another series of lecture-recitals in Indianapolis are again in formation for the next season, and one of his earliest dates is a recital for the Mendelssohn Club at Rockford, Ill., on October 22.

While in Santa Monica, Calif., for the summer, Mr. Reuter will teach several classes in Los Angeles, as he has done for the past four seasons.

### Lola Monti-Gorsey in Opera in Mexico City

Lola Monti-Gorsey, gifted soprano, who for several seasons has appeared with the Ravinia Opera, is at present winning much success with the Mexican Grand Opera Company at the Esperanza-Iris Theater at Mexico City.

On May 13, Miss Monti-Gorsey sang Dona Leonor in La Forza del Destino and so completely captivated her audience, according to the reviewer for the Excelsior of May 14, that they accorded her a clamorous ovation at the end of the second act. That she sang irreproachably and that the management can successfully rely on Lola Monti-Gorsey whenever she appears for she has the qualities of a singer of the first rank, who excels those who have appeared up to the present time, was also the opinion of the same writer. Hers was a true creation of the role, said the El Universal critic, who further stated that she unites voice, figure and style and that her voice reaches the high notes with great ease.

### Brosa Quartet to Play in Denver

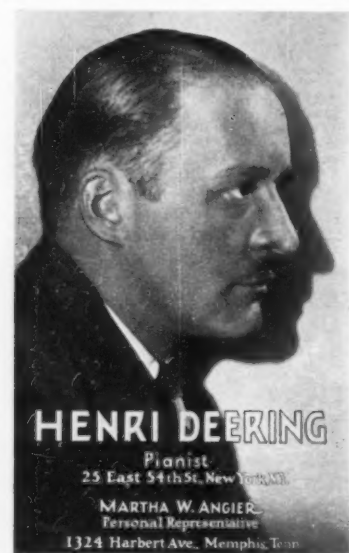
Upon the finish of their current musical activities on the Pacific Coast when en route east in August, the Brosa String Quartet of London, will give a recital in Denver, Colo., on August 7. The concert will be at the Elitch Gardens Theatre.

### A FAVORITE ABROAD



ELIZABETH USHER,

soprano, formerly known as Elizabeth Rarden, member of the Staatsoper, Berlin. Miss Usher has studied with Louis Graveure for two years in America and during the time of his last stay in Germany. She is now in this country, and will continue her coaching with Mr. Graveure this summer during his six weeks' master class at the Michigan State College, Lansing, Mich. The young soprano, who is only twenty, returns in the fall to Berlin for her second season at the Staatsoper. Professor Spitz, in the Vossische Zeitung of March 31, 1931, said of the young American, "Splendor and fullness of voice, fine, slender appearance predestine Miss Usher for the stage and opera. Her technic is highly developed and her musical intelligence exceptional."



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### Chautauqua Institute Fifty-eighth Season

Plans for the approaching fifty-eighth season at Chautauqua Institute are the most elaborate and comprehensive in the history of its musical activities. It is significant that a constantly growing public is becoming aware that there is, in the spacious groves of the Institute grounds, picturesquely situated on the shores of Lake Chautauqua, a musical atmosphere deserving, in the words of John Erskine, to be called "the Bayreuth of America."

The Summer School season opens officially on July 6. The season of music begins with a symphony concert on July 21, and closes with a final concert, August 22. In the period between those dates, exactly five weeks, a remarkable program will be given.

The orchestra will be, as in previous seasons, under the direction of Albert Stoessel. The personnel of about sixty musicians includes in its members solo players from the leading American orchestras and many former members of the old New York Symphony. This results in an ensemble splendidly able, under Mr. Stoessel's authoritative baton, to present an unusual series of programs. Among compositions new to Chautauqua are Nachez on the Hill by John Powell, Second Symphony by Sibelius, Streets of Pekin by Henry Hadley, A Victory Ball by Ernest Schelling, Horizons by Arthur Shepherd, and Hispania Suite by Albert Stoessel.

Six operas will be presented in the beautiful Norton Memorial Hall, which is at present the only theatre in the United States dedicated exclusively to the production of summer opera. Operas to be presented are Puccini's *Madame Butterfly*, July 24 and 27, Offenbach's *Tales of Hoffman*, July 31, Leoncavallo's *Pagliacci* and Wolf-Ferrari's *Secret of Suzanne* on August 7 and 10, Bizet's *Carmen*, August 14 and 17, and Rossini's *Barber of Seville*, August 21 and 24. Gluck's *Orpheus* will be sung in concert form with full orchestra accompaniment, August 5, and two oratorios, *Elijah* by Mendelssohn, and *Stabat Mater* by Rossini, will also be given with orchestra, soloists and chorus. Albert Stoessel is the director of the summer opera, and the stage direction is under Alfredo Valenti.

In the list of soloists appearing with the orchestra and in the casts of the opera productions appear names distinguished in the world of music. Prominent among these are Ernest Hutcheson, dean of the Chautauqua School of Piano, and John Erskine, president of the Juilliard Foundation of New York, both of whom will appear as piano soloists with the orchestra. Others will include Horatio Connell of the vocal faculty of Curtis Institute, Philadelphia; Georges Barrere, flutist, Georges Miquelle, cellist, Mischa Mischakoff, violin, Hugh Porter, organ; Mauriel Kerr, Oscar Wagner and Harrison Potter, pianists; and Clarence Reinert, baritone.

Opera artists will be Milo Miloradovich, Mary Catherine Akins and Ruby Mercer, sopranos; Brownie Peebles, Marion Selee

and Rose Bampton, contraltos; Charles Kullman, Robert Zetz, Willard Young and Warren Lee Terry, tenors; Donald Beltz, baritone; and Robert Crawford and Alfredo Valenti, basses.

Several of the leading singers of the opera group will also appear as soloists with the orchestra and also in recital programs. There are twenty-one orchestral and two special programs for children on the orchestra schedule.

### Brahms Choral Arrangements by Norden

N. Lindsay Norden has had the useful idea to arrange Brahms' Vier Ernste Gesänge (Four Serious Songs), op. 121, for chorus. They are published by the Oliver Ditson Company. The titles are: As with Beasts; So I Returned; O Death!; Though I Speak with the Tongues of Men.

Portions of each of the choral arrangements are written for solo voices or unison. In other parts the accompaniment has been woven into the choral voices with the original melodic line written in such a manner that it is outstanding. Mr. Norden has shown due respect for the great Brahms in his arrangements, and the result is a valuable addition to the literature of choral music. The arrangements are for four parts, soprano, alto, tenor and bass, with accompaniment of piano or organ.

### Betty Hamilton Pleases

Betty Hamilton, soprano, recently gave a recital in Presser Hall, Philadelphia, before a capacity audience. Included on Miss Hamilton's program were Italian, German and French numbers, as well as songs in English by Burleigh, Saar and Sharp. The soprano was in fine fettle and sang in such style as to elicit warm applause from her hearers. Frequent encores were demanded. Especially well done were the German Lieder—Der Neugierige and Die Forelle of Schubert and two Brahms songs. Helen Boothroyd at the piano gave the recitalist excellent support.


### Ransome With Tillotson

Albert Edward Ransome, tenor of the Metropolitan Opera Company, is the latest addition to the Tillotson Bureau. Mr. Ransome sang to an over-crowded and enthusiastic audience on May 29 in the Plaza Hotel ballroom, New York. During the coming season he will be heard in concert and oratorio.

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## Grand Rapids Notes

### Symphony Society Holds Election

#### —Local Concerts and Other Items of Interest

GRAND RAPIDS, MICH.—At the sixth and last pair of symphony concerts, the first half of the program was conducted by Leland D. Bullard, the assistant conductor. The soloist was Parthenia Vogelback, pianist, of Chicago, who played the first movement of Tchaikowsky's concerto in B flat minor for piano and orchestra. The program closed with a fine performance of Liszt's Symphonic Poem, Les Preludes, led by Karl Wecker, the symphony's regular conductor.

Cooperating with the public schools, the orchestra gave a pair of children's concerts in Central High School Auditorium. Winners in the school contest, who were granted the privilege of playing at these concerts were Eleanor Malek and Joseph Evans, pianists, who played the first movement of the Mendelssohn Concerto in G minor, and Elmitt Eastcott, violinist, who played Legende by Wieniawski.

At the annual meeting of the Grand Rap-

ids Symphony Society, the organization sponsoring the orchestra, the officers and directors were re-elected, and the name of Mrs. Frederick P. Wilcox was added to the board of directors. Eugene S. Goebel, president of the Junior Association of Commerce, was appointed to the directorate to fill a vacancy. It was voted to continue for next season the policy and prices now prevailing. A new concertmaster was appointed, John McCordle, formerly connected with the inspection department of the RKO theater orchestras.

The fifth and last concert in the Fountain St. Baptist Church Course was given by Sigrid Onegin, who made her second appearance at these concerts. A generous program, including numbers by Rossini, Beethoven, Brahms, Reger, and folksongs from Sweden, Norway, Germany and Russia, attested the interpretative ability of the singer and the unusual range and beauty of her voice. Hermann Reutter, who played her accompaniments, furnished four piano solos. The course for next season includes: Beniamino Gigli, tenor; the Ganz Little Symphony; a Russian Trio, with Nina Koschetz, soprano, Eirem Zimbalist, violinist, and Conchita Supervia, Spanish mezzo-soprano. Booked on the Philharmonic-Central concert course for next year are Rosa Ponselle, soprano; Serge Rachmaninoff, pianist; Fritz Kreisler, violinist; the Russian Cossack Chorus; Lawrence Tibbett, baritone, and John McCormack, tenor.

An interesting members' recital was arranged for the St. Cecilia Society by Mrs. William F. Druke, which included a sonata for violin and piano by Paderewski, played by Mrs. Peter Kleynenberg, pianist, and John McCordle, violinist; four piano numbers by Mrs. W. H. Wismer; a group of songs by Mrs. Leland Holly, soprano, and one by Dale V. Gilleland, baritone, who is in charge of the music department at Central High School. The accompanists were Dorothy Pelck McGraw and Lorraine Hardesty.

As a gift to the society from Mrs. F. Dunbar Robertson, Dorothy Wright, pianist, twice winner of the National Federation of Music Clubs for Michigan, and Ethel Hoekstra, soprano, who received honorable mention in the 1930 local Atwater Kent contest and who won a St. Cecilia endowed membership, were presented in a varied and interesting program. Miss Wright played Schumann's Etudes Symphoniques, four numbers by Brahms and a group by Debussy, Whithorne, and Liszt. Miss Hoekstra sang two groups accompanied by Dorothy Haynes.

The Roth Quartet appeared in an artistic recital, playing with a fine understanding of the different styles, quartets by Mozart, Beethoven, Brahms, and Debussy. Mrs. William Druke was chairman of the day.

Another interesting members' recital was given by Mrs. E. A. Prange, soprano, Mrs. Frank Showers, contralto, the Arion Trio, consisting of Mrs. J. A. Michaelson, soprano, Mrs. Loren J. Staples, mezzo-contralto, Mrs. Henry J. Dotterweich, contralto, and the St. Cecilia Quintet, consisting of Mrs. Maurice Quick, first violin, Mrs. C. B. Newcomb, second violin, Mrs. V. I. Calkin, viola, Lois Richards, cello, and Mrs. Frederick Royce, piano. Assisting with accompaniments and obligatos were Mrs. McGraw, Mrs. James Watkins, Mrs. Gerald Williams, pianists, Mrs. Quick, violinist and Mrs. Frederick Dailey, cellist. Chairman of the day was Mrs. C. Hugo Kutsche.

A studio program of dance music was arranged by Karl Andersch, with Mrs. Paul Kemper acting as hostess. A paper on the Evolution of the Dance Form was read by Harold Tower, and piano numbers illustrating the subject of the day were played by Sadie Spoelstra, Marguerite Colwell, Mrs. Milo DeVries, Alida Vanden Berge, and Harold Bishop.

Forty students of the Olivet College Orchestra, Pedro Paz, conductor, gave a concert at Park Congregational Church before a large audience. The Russian Easter overture by Rimsky-Korsakoff, two Hungarian Dances by Brahms, Tchaikowsky's F minor symphony, and two Lohengrin Preludes showed the results of good training on the part of the director and of application on the part of the players. Harold Einecke, organist at Park Congregational Church, appeared with the orchestra in the Handel D minor concerto for organ and orchestra. Larida Scott contributed a cello solo. The Olivet Alumni Club entertained two hundred guests after the concert in honor of Mr. Paz, Mr. Einecke, and President and Mrs. James King of Olivet College.

The Schubert Club, Haydn Morgan conducting, gave its second concert of the season in Central High Auditorium. The chorus was assisted by the Men's Glee Club of Junior College, Mrs. Dotterweich, contralto, and Betty Wilkinson, violinist. Harold Tower was at the piano. The chorus took part in the Song Festival of the Michigan division of the Associated Glee Clubs of America, held in Lansing. Mr. Morgan also led the first half of a program sung by the massed choruses.

A program was given by the Hope College Girls' Glee Club, Mrs. William J. Fenton, director, in the auditorium of the college. Soloists were Jennette Herman, soprano,

Hazel Paalman, contralto, and Annetta McGilvra, pianist. A joint recital of this group and the Men's Glee Club, also directed by Mrs. Fenton, was held in Central Reformed Church. Assisting were David Berger, organist, Miss Herman, Miss Paalman, Lester Vander-Werf, tenor, and John Muilenberg, trombonist. The accompanists were Helen Johnson, Miss McGilvra, and Mr. Berger.

Mrs. Walter Gutekunst, assisted by Dorothy Pelck McGraw and Mrs. E. A. Prange, had charge of the annual Atwater Kent audition for Grand Rapids, which was held in the St. Cecilia building. There were twenty-five entrants, and the winners were Aurora Lundahl, soprano, a former pupil of Reese Veatch, and William Westberg, tenor, who had had only public school instruction. Verna Foster, a pupil of Mrs. Gutekunst, was a very close second. The judges were James Sheppard, Paul Humiston, Haydn Morgan, Mrs. Paul Kemper, and Mrs. Karl Dingeman.

At the annual Manuscript Day of the Ladies' Literary Club, Mrs. Louise Cooper Spindle was the composer of the following songs, which were sung by Mrs. Charles S. McDonald, with Mrs. Spindle at the piano: Cottage by the Sea, Love Waits, The Message in the Rose, words by Mabel Winter Willson, Home, words by Mrs. Bessie Hoogesteger, The Fire Upon My Hearth Burns Low, words by Mrs. Ida M. Bailey, April, words by Mrs. Henry Van Ark.

The Boys' Glee Club of East Grand Rapids High School won first place in Class C, in the state music contest held at Michigan State College, Lansing.

At a concert given by the University of Michigan Girls' Glee Club at First M. E. Church, Marjorie McClung, soprano, daughter of the pastor, was the soloist. Two violin numbers and an obligato were played by Thelma Newell. The director of the club was Nora Crane Hunt, and the accompanist was Retta McKnight.

Winifred Arthur, pianist, was presented in recital by her teacher, Marguerite Colwell, in the Ladies' Literary Clubhouse. Her program included a Bach Prelude and Fugue in C minor, a Mozart Sonata in D minor, a Brahms Rhapsody in G minor, Fountain of the Acqua Paola by Griffes, and Capriccio Brillante by Mendelssohn, with Miss Colwell at the second piano. Dale Gilleland, baritone, assisted with two groups, accompanied by Lorraine Hardesty.

Several hundred young music students took part in the annual May Music Festival in Central High School, arranged by the music department of the public schools, Haydn Morgan, supervisor. An inter-high school orchestra, conducted by Theodore Frytogle, an inter-high band conducted by Merwyn Mitchell, grade school orchestras and instrumental groups under their several leaders were featured. H. B. R.

## Cincinnati Conservatory Activities

The sixty-fourth annual commencement of the Cincinnati Conservatory of Music, which took place on June 12 in Concert Hall, assembled one of the largest classes in the history of this noted school. This is the first time that the conservatory commencement exercises have been held under the auspices of the Fine Arts Institute, of which the conservatory is now an important part. Members of the Board of Trustees, composed of Bertha Baur, president emerita, whose gift of the conservatory to the Fine Arts Institute last summer was lauded throughout the country; Robert Taft, president; John J. Rowe, vice-president; Maurice J. Freiberg, Thomas Hogan, Jr.; Carl M. Jacobs, Jr., and George H. Wattington were present on this auspicious occasion.

C. A. Dykstra, Cincinnati manager, made the address and was the only speaker at the exercises, which were of impressive simplicity. There was no music during the exercises other than the processional, which was played by trumpets and trombones and was composed especially for this occasion by Carl Hugh Grimm, widely known musician and composer. This processional heralded the approach of the graduates, who marched across the campus with the members of the Board of Trustees and the faculty.

The degrees that were granted were those of bachelor of music, bachelor of letters, master of music and bachelor of science, the last named awarded at the commencement exercises of the University of Cincinnati with which the conservatory is affiliated; collegiate diplomas in piano, violin, voice and cello; academic diplomas in piano, voice, violin, organ and public school music, and certificates in piano, voice, violin, public school music, dramatic art and organ were presented.

One of the outstanding features of commencement which is always awaited with interest, was the awarding of the Frederic Shailer Evans prize for the best piano performance, in a special contest which was conducted recently at the conservatory. The prize was won by Mildred Hall, pupil of Karin Dayas. Dean Evans, who offers the prize annually, made the award. Lucille Emerick, pupil of Jammie Vardeman, won honorable mention in this contest. The Schubert medal, known as the Elizabeth

## ROYALTY LISTENS TO ELGAR'S NURSERY SUITE

LONDON.—The Duke and Duchess of York recently heard a private performance, given by the London Symphony Orchestra, conducted by Sir Edward Elgar of his new Nursery Suite, which the veteran composer has dedicated to the Duchess and the two princesses, Elizabeth and Margaret Rose.

Their Highnesses expressed themselves delighted with the fanciful music, and the Duchess encored one amusing little movement, "The Wagon Passes." The suite contains eight little movements, every one reflecting Elgar's unmistakable idiom, written in the spirit of his early "Wand of Youth" suite. No princesses ever had a more charming present. J. H.

Hetlich-Kelley medal, endowed in memory of a former pupil of Clara Baur, is awarded to that member of the graduating class who shall prove most proficient in singing and interpreting the songs of Schubert. This medal was given to Lucille Bauch, soprano, and pupil of John A. Hoffmann; honorable mention was won by Milton Moore, voice pupil of Dan Beddoe.

Yearly scholastic awards which were won by talented students at the conservatory included the Peter Froehlich prize for the best specimens of polyphonic writing. The prize is offered to aspirants for the bachelor of music degree, and consists of a three volume biography of Bach, by Philip Spitta. It was won by Dorothy Coblenz, with honorable mention going to Marguerite Hartsook, both advanced pupils in the counterpoint class of Peter Froehlich.

The John A. Hoffmann prize for a sacred or secular work for mixed voices was won by Saidee McAlister, with Mary Powers winning honorable mention.

The presentation of the Alliance Francaise Scholarship was made to Rosina Holcombe, pupil of Mlle. Perret. The Alliance Francaise awards annually to the student who completes the French course at the Conservatory with an average grade of 90 or over, a year's membership.

Following the granting of degrees and diplomas and the conferring of the honorary degrees, a reception was held in Concert Hall. The preceding day, June 11, was the scene of class day exercises, the reunion of the alumnal group and alumnal banquet, at which the graduating class was welcomed into the alumni.

## Budapest String Quartet Reengaged

The Budapest String Quartet, who met with such success on their first American concert tour, and who return in January for a longer visit to this country, has been reengaged in Buffalo and for the Brooklyn Institute of Arts, Brooklyn, N. Y.

## Degree for Claire Dux

The degree of Doctor of Music has been conferred on Claire Dux, soprano, by the University of Southern California "for distinguished achievement in the field of music." Mme. Dux, who in private life is Mrs. Charles H. Swift, went to California from her home in Chicago to receive the degree.

## Francis Rogers Ends Season

Francis Rogers, baritone, and faculty member of the Juilliard Graduate School, New York, having concluded a strenuous season, is spending the summer in the Green Mountains. Mr. Rogers will resume his teaching at the Juilliard Graduate School and at his private studio, October 1.

## Margaret Dooley Sings in Buffalo


Margaret Reed Dooley, mezzo soprano, who studied both in New York and Berlin (Lamperti method) gave a recital in Buffalo, N. Y., her home city, recently, which was much praised.

## Mississippi to Hear Sylvia Lent

Sylvia Lent, violinist, will give a recital, December 4, in Columbus, Miss., under the auspices of Mississippi State College for Women.

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## Pittsburgh Music Season Closes

### Recital and Studio Notes

PITTSBURGH, PA.—The Twentieth Century Club presented Mme. Sturkow-Ryder as the feature of the closing musical event of the season. The soloist offered a varied group of pieces including her own Antics, a musical delineation of the escapades of a pet cat written in the form of a theme and variations.

T. Carl Whitmer's Dramamont Singers gave their second and final concert of the season. The program comprised very old works and the premier performance of his When God Laughed, based on the text of the Book of Job, with additional words by the composer and scored for mixed voices with string orchestra accompaniment, the latter being provided by the string ensemble of Ferdinand Fillion who directed the presentation. This composition is replete with Whitmerisms, and that implies melodic line and harmonic garb interestingly interwoven with lucid contrapuntal devices, developed to stirring and vigorous climaxes.

The music department of the Pennsylvania College for Women presented piano students in recital at the college. Performing were Doris Thomas, Betty Graham, Gene Llewellyn, Violet Sekey, Bernice Beamer, Anne Norcross, Emily Luxemburg, Miriam Barker, Betty Clark, Miriam Young, and Elizabeth Schultz. Alice M. Goodell is head of the music department.

A costume recital of traditional and racial songs was given in the Carnegie Music Hall by the artist-pupils of Mrs. James Stephen Martin. The numbers comprising the program covered the period from the thirteenth to the twentieth centuries, and included folk songs of Scotland, Wales, France, Russia, England, Sweden, Norway, and America, as well as cowboy ballads, Negro spirituals, Afro-American and Gypsy songs. Twenty-two singers participated in the performance under the stage direction of Jack Wooley. Martha Murdoch Myers, Helen Reed Hermann assisted by Carolyn St. John provided the accompaniments.

Jeanne Brideson, eight-year-old violinist, presented a program at the Edgewood Country Club, with her teacher, Ralph Lewando at the piano.

Lyman Almy Perkins, prominent vocal teacher, presented an artists' program at his studio. Performing were Claire McMurray Henderson, John Morgan, Hazel Campbell, and Margaret Stoerkel Wilhelm, pianist and accompanist. At a subsequent recital, Caroline Bracey Anderson, soprano, and E. Clair Anderson, basso, gave a pretentious list of works that embraced arias, songs and duets.

Rebecca Davidson, guest soloist with the Choral Society of the Y.M. and W.H.A., won acclaim by her fine pianism. Certainly she is one of the best pianists to visit this city this season. The Choral, under Harvey Gaul, gave a significant performance of an interesting and varied program.

Mrs. A. Leonard Balter contributed excellent accompaniments.

Mrs. L. Wallace Ohl, contralto and artist pupil of Lyman Almy Perkins, gave an interesting recital at the latter's studio, singing a well constructed program of compositions that included works of Haydn, Handel, Meyerbeer, Goring-Thomas, and Russian, German, and American groups. Charles Shotts, pianist, was the assisting artist, playing a Brahms Rhapsody, two Chopin etudes, and the Liszt Fourteenth Rhapsody. R. L.

## STUDIO NOTES

(Continued from page 18)

### LA FORGE-BERUMEN

The La Forge-Berumen broadcast over Station WEA, June 10, brought before the microphone two young artists of unusual worth—Helen Churchill Dalby, soprano, and Elizabeth Andres, contralto. Miss Dalby has been heard on previous occasions and it was interesting to note the progress she has made. The voice is smoother and has taken on added color. She sings with ease and artistry. Aurora Ragamini played her accompaniments and completed a splendid ensemble. Miss Andres has also been heard on previous occasions and, as always, gave a finished well-wrought performance. Kenneth Yost played her accompaniments with skill.

The first of a series of recitals at the La Forge-Berumen Summer School, New York, took place June 11. Mary Frances Wood, pianist, pupil of Ernesto Berumen, played three groups, revealing admirable gifts. Miss Wood is an artist of merit and plays with a brilliant masterly technic. Marie Powers, contralto, sang in three languages and proved proficient in interpreting all three. Her voice is of depth and warmth of timbre, of large proportions but always under good control. Frank La Forge, her teacher, was at the piano and gave his customary excellent support.

There will be a program each Thursday evening throughout the summer months at the La Forge-Berumen Studios, and many fine young artists will be heard.

### FRANCIS ROGERS

John Barr, tenor, of the South Congregational Church, Brooklyn, has gone to California to compete in the finals of the annual contest of the National Federation of Woman's Clubs. Kurtis Brownell, winner of a Naumburg debut concert next winter, is touring the west. Mr. Brownell has signed a contract with the New York Opera Comique for next season. Ruby Mercer, soprano of the Larchmont Avenue Church, Larchmont, N. Y., will sing leading operatic roles at Chautauqua this summer.

Helen Marshall, soprano, has been engaged for a solo appearance with orchestra at Chautauqua. Helen Lockwood, contralto, and George Newton, bass, both members of the choir at the Church of the Good Shepherd, Brooklyn, will tour again next year with the American Vocal Quartet. Mollie Gould, soprano, of this quartet, has gone to

## COMPETITION KEEN IN MINNESOTA HIGH SCHOOLS



THE STAPLES, MINN., HIGH SCHOOL CHORUS.

Competition in the music department in the Staples, Minn., High School is keener than that in any other department of the school. Especially is the competition keen for places in the choir. During the past two years this organization has been represented in the National Chorus at Chicago and Detroit. Other organizations in the school are: junior and senior boys' glee clubs, junior and senior girls' glee clubs, and a mixed chorus from the junior high school. Janet Halverson, supervisor of vocal music in the schools, has served for two years as a student counsellor in the National Orchestra Camp at Interlochen, Mich.

the Fontainebleau School of Music, Fontainebleau, France, to prepare her concert programs for next season.

Willard Young, tenor of the First M. E. Church in Mt. Vernon, N. Y., will make his operatic debut at Chautauqua in July. Lillian Schneider, mezzo-soprano, is soloist of the First C. S. Church at Elmhurst. Frederica Bechtold, soprano, is soloist of the C. S. Church in Queen's Village, L. I. R. L. Gillian, baritone, is in charge of the music at Kent School, Kent, Conn. Harry Blank, baritone at St. James Church, Philadelphia, has gone to Fontainebleau for the summer. Floyd Worthington is bass soloist at the Church of St. Ignatius, New York. Walter Preston, well known for his NBC appearances, is soloist at the Emmanuel Baptist Church, Brooklyn. Catherine Field, soprano, of the Columbia Broadcasting System, has gone to Colorado for the summer.

won Endicott prizes in composition and a Percy Grainger prize at Chicago, was represented by Dusk, a short poem for orchestra. John M. Longyear, bassoon player in the Conservatory Orchestra, had a piece titled La Desesperanza; Maryette H. Lum, vocalist, an atmospheric work called April Night in a Chinese Temple.

The program also included works by classic and modern composers, specially orchestrated for this concert: Frescobaldi—Toccata, arranged for string orchestra by Henri Piller; Beethoven—Largo from the piano sonata, Opus 2, No. 2, orchestration by Gertrude Pierce; Grieg—Adagio cantabile, from Two Symphonic Movements, Opus 14, orchestration by Earl A. Chamberlain; Cyril Scott—Autumn, orchestration by Edward O'Hearne; Mendelssohn—Hunting Song, orchestration by Robert G. Ewing.

### Florence Leffert's Special Programs

Florence Leffert, young soprano, who successfully appeared in several New York recitals, is preparing a special English program for her next year's recitals. Miss Leffert will specialize in an all American program beginning with the early American Indian music up to the modern American composer.

### Combined Choirs in Service

The combined choirs of the Madison Avenue Presbyterian Church, the Wesley Foundation Church of Purdue University and the King Avenue Methodist Episcopal Church of Columbus, Ohio, joined in a service at the Madison Avenue Church, New York, June 21. Seth Bingham was the conductor.

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# THE PIANO and Other Musical Instruments

William Geppert

When a survey is made of the smaller centers throughout the country regarding their participation in Music Week, it is surprising to note the interest that has been aroused and shown in making music a subject for an annual celebration, if one may so designate it. Some of these demonstrations have certainly indicated strongly that in the smaller centers music is taking great steps toward the solution of the problem of how music can be utilized in our daily lives.

In past years music was looked upon as something unto itself, and only the elect, those who really knew the technical side of music, were supposed to be interested in it. The brass bands, the bands provided for dancing purposes, the popular songs of the day, were looked upon by the elect as not real music in the sense that many take it. There is a serious side to music just as there is to all other things of an educational or amusement nature, but it is this old attitude that is holding many music teachers back and not allowing them to provide themselves, through their knowledge of music, with the wants of the people.

There has been a great work done in this direction by the radio, and also through the methods that have been evolved for teaching children how to play the piano; and even if only a few notes are taught these little ones, a respect for the piano is created that was not evident in the old days. All know that the one who played the piano "by ear" was looked upon as providing enjoyment. Such people enjoyed the respect and the love, one might say, of those who could not play at all, and were derided by the so-called intellectuals in music.

The easy methods that have been so disdainfully looked upon by the music teachers of the old school are making great strides, as is evidenced by the work that has been done during Music Week, or the providing for the celebration of the week in the cultivating a respect for music that leads to the higher elements of the art. The choral societies have had great encouragement. The demonstration that has been made in Westchester County, New York, through the choral societies in the small communities, is an evidence of what all counties throughout the country can accomplish according to their means. Westchester County in New York is the richest county in the country, and therefore is able to do great things, which is demonstrated there every month in the year, for Westchester County has a Music Week fifty-two times in the calendar year, and this through giving the people opportunities for expressing their musical ability such as singing, and in this way there is being built up a respect for music that did not exist in that county ten years ago. All this work has been brought about during the past seven years, and started through the playground evolution, for it has been an evolution, and this same encouraging element is bringing about an enjoyment that was not possible before the playground work was established.

Music teachers who still believe that the old methods are best, could well turn their attention to the so-called easy methods of teaching the piano—the piano being taken as an illustration, although this might apply to all musical instruments,—and getting down from the high pedestal that they endeavor to stand upon and getting on the broad and easy path that leads to the playing of the piano in the home, even though the piano is badly played, or as some might say immaturely played, for even though a popular song of the day is played by a member of the household, it has a tendency to make that home musical. During a motor trip this

winter the writer went into territory in which he had sold pianos over forty years ago. He met many old friends during this trip, and, as an illustration of the point of this article, he met, in a city in which he had sold pianos, two musicians who were still working away on the old plan that took hours of practice in order to come within the roll call of their pupils. These two musicians are of high standing technically; they are, in fact, artists.

Upon meeting their old friend, they at once unloaded their troubles. Although both of them had been teaching in this city—of some 200,000 inhabitants now—they complained bitterly of the lack of interest in music among their own people. They derided the idea of the so-called "easy methods," and proclaimed that their methods were the only ones that should be taught, and in this way they had restricted their teaching ability to the old method of practice and to the literature provided for that kind of teaching.

When the writer suggested to each one of these really good musicians that, if they would but come down to present day demands, they would have all they could do, they scorned the idea as being something beneath them. Then when it was suggested that if their methods were right, the hundred years (fifty years each) of teaching that was represented in the work of these two artists in the same city had not brought about better returns for their efforts, and that the trouble must be within themselves, they were highly indignant and said it was due to the lack of culture on the part of the people of their own city.

The writer went to some extent into the work that was being done by certain correspondence schools that spend great sums of money in advertising the teaching of music by mail. The two artists were very indignant that an Old Timer like the present writer should even think that music could be taught by quick methods. Without entering into any controversy with them on this subject, it was evident that right in that same city the more modern methods were taking from these good musicians the very pupils that they could have themselves if they would but modernize their methods of teaching and take up this business through reaching out to the demands of the people, and through which these correspondence schools are making big money.

This does not mean that the music teachers and musicians in the larger centers are derelict in their efforts, but it does prove that the people will take up music, will bring their children to the classes that are provided through the piano dealers, and develop a groundwork that will bring forth those who are inclined toward learning to play a piano or a musical instrument. The

teachers, if they will but modernize their teaching faculties, will find that there is good business to be done.

## Upright Pianos

There is a great deal of advertising in the daily papers throughout the country in the so-called "bargain offerings" of the retail houses that offer goods to the people. Every advertisement of practically every department store is headed and led on by so-called bargains which are marked-downs of anywhere from five to twenty per cent, and even more, some going to fifty per cent.

The writer has been asked many times why it is that pianos have not been marked down accordingly, and this in the face of the bargain advertising that always has permeated the publicity of the piano dealers. It is hard to convince those who are not familiar with piano methods what all this means. They will understand what the other fields in the retail world are doing, but with the piano, bargain offerings have existed for years and years. The "baits" that have been utilized to draw people onto the floors of the warerooms have been misleading in many respects. In fact, ninety per cent would cover the bargain offerings as against the honest, one-price offerings that should stand with an article like the piano.

Music teachers sometimes insist upon a pupil having a grand piano when an upright piano is all the parents can afford. These same teachers encourage the parents to believe that the child could learn to play the piano. The drawback in this however, is the attitude of the old-time teachers that "Paderewskis" will spring up like daisies in a field if they would only practise and take the humdrum, hard working lessons that the old-time methods insist upon. Modern methods will make room for many an upright piano if the music teachers and musicians themselves will but talk intelligently to those who can not afford grand pianos. Manufacturers, or at least some of them, have awakened to the fact that the upright piano has been driven out of the field through the lack of dealers and salesmen to set forth the possibilities of this type of instrument. The great artists, of course, use concert grands, but manufacturers do not expect to sell concert grand pianos to the public. There is no place for one in a home. There are many families who would like to have a grand piano, but they are not able to purchase one or have not the room for an instrument of that kind.

Certain manufacturers have been working along lines of making an upright piano that would be within the reach of any family in which there is an indication of musical ability by any member of the family. One manufacturing firm of great distinction has brought out an upright piano to be retailed at \$195.00, and it is great value for every dollar invested in the instrument. An upright piano is difficult to construct, and it apparently costs as much to make an upright piano, when everything is considered, as it does to make a grand piano, especially in the commercial grades. The upright piano at \$195.00 is a good instrument, of good tone quality, and will last through the early stages of the child's work; later, of course, it can be relegated to the nursery or traded in as a part payment on a grand piano.

The upright piano gives as much volume of tone, a small room considered, as does the

grand piano, for a grand piano, when forced to its full quantity of tone, is generally a waste, for a room is only capable of accepting the vibrations of a piano according to its size, and therefore the over-plus of tone volume in a grand piano is absolutely wasted and of no value.

Let the musicians and music teachers study this matter. This is not an advertisement for the \$195.00 upright piano, but it is an illustration of how cheap one can get a piano of tone value if he is unable to afford a better one. The dealers themselves, backed by the manufacturers, have created the impression that the grand piano is the only one that should be placed in a home. There are many homes that boast of a grand piano, when, in fact, the room in which the piano is located would look far better if an upright piano were to replace the larger style.

All this is not intended as a "knock" against the grand piano. The grand piano is the more beautiful of the two instruments, but necessity compels the admission that the upright piano looks better in some rooms than does the grand piano, and as far as the utility of the two instruments is concerned, the keyboards are the same and the tonal quality comes through the same mechanisms of sound board, action, etc.

During the days of great productions in pianos in this country, the upright pianos were made in huge size that stood up in a room, no matter how large, like an elephant in a small tent. Those monstrosities are today looked upon with derision and contempt. The modern upright pianos have conformed to modern ideas; they are smaller in size and more in proportion to the other articles of furniture in the rooms that they go into. Those large upright pianos had much to do with the killing of the demand for them. Manufacturers then were afraid to turn out the small uprights of today, but some of the most beautiful specimens of upright pianos now are in small cases, and not all of them are confined to the full eighty-eight note keyboard.

Manufacturers of musical instruments, and especially piano manufacturers and dealers, should take more interest in the work of the Bureau for the Advancement of Music.

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